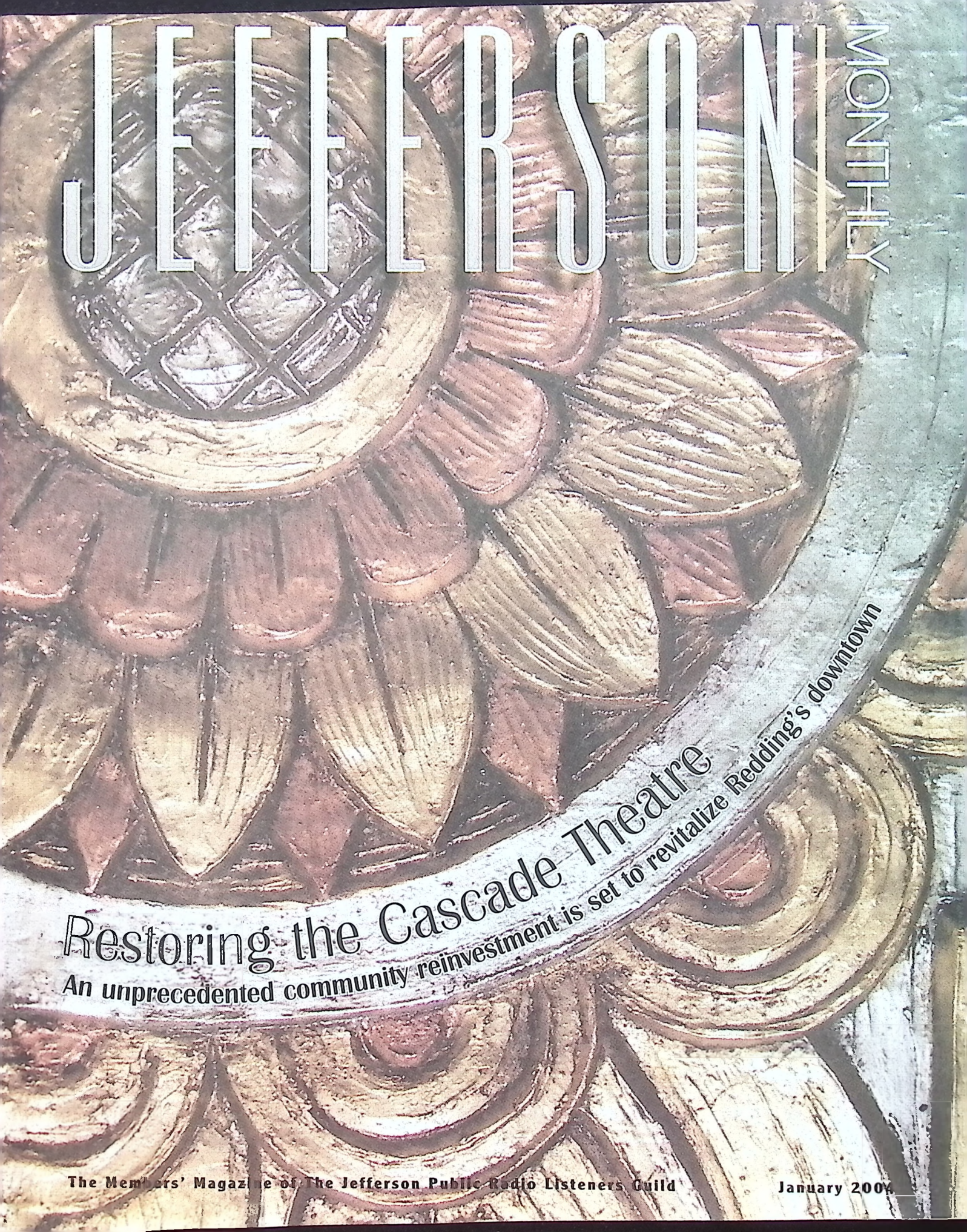


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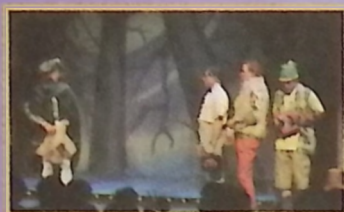
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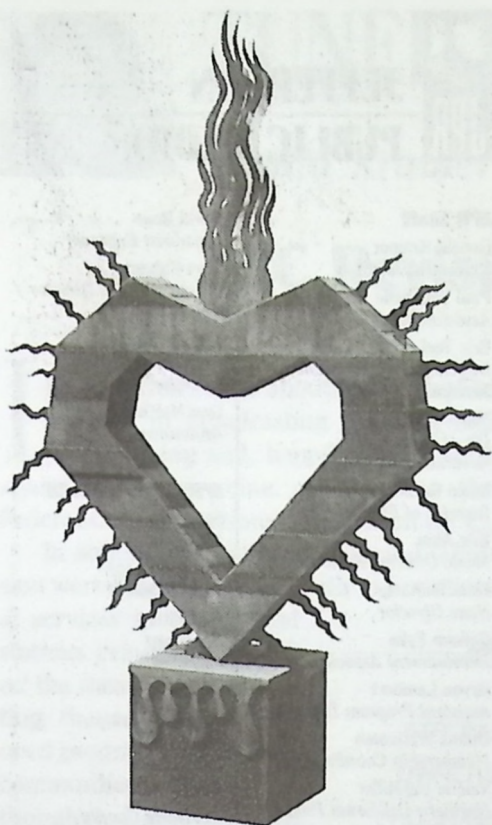
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The Morris Graves Museum of Art in Eureka presents *Burning Desire*, an exhibit of sculpture by Richard Kistler. See Artscene, page 28.

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ON THE COVER

Detail of the elegant gilding inside the newly restored Cascade Theatre in Redding. See feature, page 8.

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JEFFERSON MONTHLY

JANUARY 2004

Contents

FEATURES

8 Cascade Theatre

Since 1935, the Cascade Theatre has been a centerpiece of Redding's downtown. When it first opened, the elegant Art Deco theater had a capacity equal to nearly twenty percent of the town's population—and it was often full, for events from movies to concerts. But by 1998, the once-proud building had been subdivided into four small screens for second-rate movies, and then was closed altogether. Now, after nearly five years of restoration, the Cascade is nearing completion, courtesy of a broad regional coalition and the building's new owner, Jefferson Public Radio. Writer Paul Shigley takes a look inside the process, and the theater's new future.



The Cascade Theatre upon completion in 1935.

COLUMNS

3 Tuned In

Ronald Kramer

4 Jefferson Almanac

Pepper Trail

6 Jefferson Perspective

Les AuCoin

12 Nature Notes

Frank Lang

14 Inside the Box

Scott Dewing

16 On the Scene

Alphonse Vinh

30 Recordings

Eric Alan

32 As It Was

Carol Barrett

33 Little Victories

Mari Gayatri Stein

34 Theater & The Arts

Molly Tinsley

35 Poetry

John Ruff

DEPARTMENTS

13 Spotlight

18 Jefferson Public Radio Program Guide

21 Heart Healthy Recipe

28 Artscene

36 Classified Advertisements

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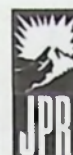
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TUNED IN

Ronald Kramer

FCC Revisiting Localism

I have written before about the concept of localism in broadcasting licensing and programming and, happily, the topic is again attracting some attention at the Federal Communications Commission (FCC).

In some other nations, radio and television were considered from birth to be national services in which local stations principally *provided* the means for transmitting the nationally developed programming to local communities. The U.S., though, has always viewed *local* stations as principally responsible to their local communities. Perhaps because of our nation's size, we have turned the equation around. Local stations have always been expected to program to the needs and interests of their

local communities. Indeed, for most of the history of broadcasting in the U.S., decisions about licensing local stations have fundamentally revolved around an interpretation of a station's ability to successfully do so.

However, the FCC's focus on localism has come upon harder times over the past two decades. In noncommercial radio, religious broadcasters were permitted to license and operate radio stations which were programmed using satellite-delivered national programming with no local programming considerations. Much of the spectrum on the noncommercial FM band (88 MHz-92 MHz) now consists of those stations. As the FCC promoted the development of ever-growing numbers of stations, it began relaxing its expectation that local radio and television stations would present local news. Indeed, it is now more often the exception rather than the rule that local radio stations operate a local newsroom. The Telecommunications Deregulation Act of 1996 promoted a wave of media mergers and consolidations which

has led to huge numbers of radio stations being programmed from centrally-located national studios. Local staffing of commercial radio stations has dwindled in the face of those developments.

Both the public and Congress reacted to these developments as a new millennium dawned. Congress became increasingly uneasy over the scope of media consolidation. Then, earlier this year, the FCC's dogged insistence upon relaxing the "cross-ownership" rules governing how many broadcast stations and newspapers could be commonly owned in a single community led to a near revolt by Congress. Whether Congress can muster the votes to overturn the Commission's

relaxation of that policy is still under debate.

We at JPR will also admit to "having a horse in this race." We have long advocated for local presence in programming. When we built our first translator in 1977, to serve Grants Pass, in this column I committed that we interpreted the obligations we were assuming to mean that we should broadcast *from*, as well as *to*, that community. As we constructed other translators, and eventually radio stations, to serve other communities, we have tried hard to honor that principle. In 1991, when we began serving Redding over KNCA, we installed studios in that community — studios which have become the "hub" for all of our California stations — and we program daily from those studios. JPR now operates one of the only local radio newsrooms left in our region.

Indeed, in 2000 we took the FCC to court over its newly-proposed "point system" for selecting among multiple applicants for public radio frequencies. During the Commission's process for establishing the

point system, we strongly advocated recognition of a commitment to local programming as a licensing consideration — something which the Commission chose not to do. We also made clear that we would not have taken the Commission to court (where the case remains pending), if the Commission had decided to award "points" for local programming committed by applicants.

Our national communication policy has evolved from a strong consideration of localism in broadcasting licensing, to one in which such factors have been minimized, to one in which we are again beginning to question the importance of localism in broadcasting at all.

Thus, it was an important development when, in August 2003, FCC Chairman Michael Powell announced the formation of an FCC Localism Task Force — a group charged with taking testimony at a series of regional hearings and then making recommendations to the FCC regarding the importance of, and methods of strengthening, local service by broadcasters.

The first such hearing was recently held in Charlotte, North Carolina. Five more are scheduled to occur by June 2004. The closest location to our listening area will be the hearing scheduled for Santa Cruz and Salinas, California for this coming March. (The precise date has not yet been announced but will be posted on the FCC's website at www.fcc.gov when finalized.)

FCC actions over the past two decades which have tended to minimize local stations' commitments to local programming have, happily, finally begun to draw attention. Whether these hearings will prove to be simply "window dressing," or a meaningful opportunity to return our nation's broadcasting stations to a path of more valuable service to the communities they serve, will be determined by the scope of public response they attract and the vigor with which the public scrutinizes the Commission's reaction to them.

It's a small, but important, opportunity.

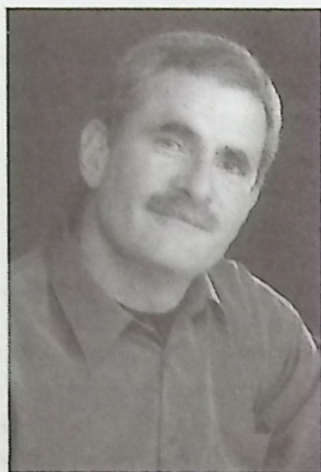
This writer is hoping that these hearings will produce a tidal wave of public input making clear to the Commission that stronger local ownership, local programming, local responsibility and local public service are essential components of a healthy media environment in twenty-first century America. ■

Ronald Kramer is JPR's Executive Director.

“
STRONGER LOCAL
OWNERSHIP, LOCAL
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JEFFERSON ALMANAC

Pepper Trail

In the Now

Okay, you are all my witnesses. This is my New Year's Resolution: I resolve to live in the present.

Starting... NOW!

... So far, so good. I've been completely in the present for at least the last five minutes. No, wait, that's the past; can't think about that. I'll start again.

Okay, here we are. In the now.

... Am I still in the now? How long is the now? When does the now become the then? I think it already has. If I'm thinking about it, does that mean I'm not in the pres-

ent? But if I don't think about it, how can I know I'm in it? Actually, I *have* to be in the present, right? I mean, how can I not?

Well, sure, I have to "be" in the present—that's a given. It's physics; it's Einstein; it's the space-time continuum. It's Buddha, too, and Tao, I think. Tao/now; that's easy to remember. Anyway, that's not the point. The point is to BE in the present, not just "be" in it. Embrace the moment. Don't waste my life in useless regrets or futile hopes. That's why I made this resolution.

But, really, was that a big problem for me? I mean, what "useless regrets"?... Oh, those. Well, sure, but I don't spend that much time on them. In fact, I don't think I'd even be thinking about them if I wasn't living in the now. I mean, trying to live in the now. No, no, not *trying*. "There is no *try*, there is only *do*." Yoda said that. How pathetic is that; I can quote Yoda but not Buddha. But maybe Yoda was quoting Buddha. It does sound pretty Zen.

Focus, I've got to focus. Breathe. Breathe. Breathe.

"*Regrets: I've had a few, but not enough to mention.*" Sinatra, "My Way." I know, I know; the theme song of blowhards the world over, but I do feel that line is true about myself. I'm not big on regrets. Does

that mean I'm callous? I've done plenty of stupid and hurtful things. But what's the use of regrets, anyway? No—totally opposed to my life in the present.

Futile hopes, though—that's more my style. But who's to say they're futile? I'm not that old. I could still write a great novel. Or a novel, at least. Or maybe a screenplay. I have a very cinematic imagination, I think. And I'm sure that if Tom Hanks got to know me, we could really be friends. Or Tim Robbins and Susan Sarandon; I bet they're a blast to hang out with. Or Steve Martin. We have

very similar senses of humor. What about those *Father of the Bride* movies, though? He must have had some cash-flow problems.

So, would I rather write a great novel, or become a successful screenwriter? A novel, definitely a novel. The life of the mind. A volume in the library; a small immortality. Movies—that's a vicious world. Hollywood phonies; I really believe that. I've known a few very rich people, and they're all totally screwed up. It's like beauty; you can't be amazingly beautiful and not be screwed up. I mean, look at Julia Roberts or Jennifer Lopez. They've definitely been warped by their beauty. Wouldn't want to have to deal with that!

But the literary life; that would be sweet. No one judges John Updike or Margaret Atwood by their looks. Just the talent; the words. Of course, I can't remember a single line from a novel. Poetry is different, though; it seduces the memory: "*Oh chestnut tree, great-rooted blossomer, are you the leaf, the blossom, or the bole? O body swayed to music, O brightening glance, How can we know the dancer from the dance?*" Can't beat Yeats for pure beauty.

Where was I? Right—in the now. Well, I

was; but briefly, I admit, briefly. Then the past, the future; but mostly I was just thinking. Remembering and thinking. When I remember a line of poetry, or a great character in a book, or a meaningful moment in my life, am I not in the present? No, I definitely think not. I'm not living my moment, not seeing what is in front of me.

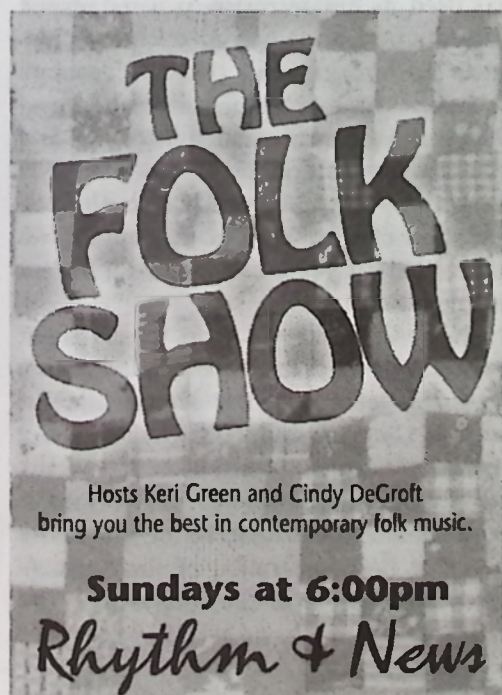
But where am I? Am I less truly myself gazing sightlessly into my memory and my mind than if I was fully mindful, sitting here in my living room, fully conscious of my computer screen and Van Morrison on the CD player and the dog grunting in his sleep? Where does the "now" reside, anyway—in the world or in my mind?

Well, in the world, right? That's the point, isn't it? To live in the now, I can't be in my head. But to be me, to bring what I have to the now that I'm being in, I have to access my mind, my memories, my values, tastes, perceptions. And when am I supposed to do that? The problem with living in the now, is there's no time. No time to take a break.

"Taking a break from the now"—this is ridiculous. I really am not getting with the program here. I just have to do it, to stop thinking and start being. There's no time like the present to start living in the present.

I'll begin first thing tomorrow. ■

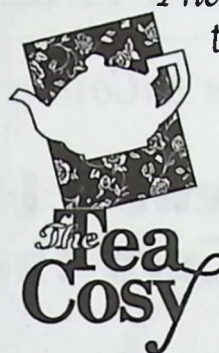
Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website www.concept-labs.com/pepper



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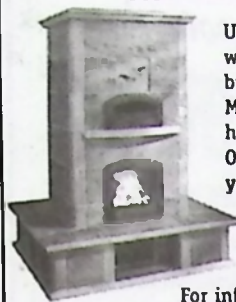
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JEFFERSON PERSPECTIVE

Les AuCoin

Newt & I Say, “Curb The Patriot Act”

I am not a fan of the so-called USA PATRIOT Act, and have said so because when you look under the label, it has the power to cripple the freedoms and privacy most Americans hold as their birthright.

Some (not all) conservative readers have responded to my writings with reproach and a high state of agitation—which seems odd. Conservatives are supposed to be the ones who are inherently suspicious of concentrated government power. They are the ones who are supposed to warn that such power can be turned against individuals.

I guess they would tell us that “consistency is the hobgoblin of small minds.” One of my conservative readers defended the PATRIOT Act because, in his words, “the community has the right to do *whatever is necessary* to secure itself....”

I suppose if this is your view, you aren’t apt to be upset that the PATRIOT Act has let Big Brother wiretap you without a court order if John Ashcroft or one of his designees alone believes you are a potential supporter of terrorism. If this is your view, you also aren’t likely to be alarmed that under the PATRIOT Act the government has jailed an American citizen for seventeen months (and counting)—without charges and without a lawyer to defend him. Nor, if this is your attitude, would you likely be troubled with the government’s treatment of 762 foreigners held on immigration violations after September 11. The Justice Department’s independent Inspector General found that the FBI took too long to determine whether the individuals were involved with terrorism, causing dozens to endure “lock-down” conditions

23 hours each day and to sleep under bright lights.

What is this—America or Albania?

A conservative reader from Medford scoffed at the idea that the government would abuse the PATRIOT Act. He informed me in no uncertain terms that the government was interested only in terrorist information—that government gumshoes would “throw away” any other information that came into their possession. (Here we have a notable thing, indeed: a “conservative” who trusts a powerful federal government to do the right thing!)

“
ASHCROFT’S JUSTICE
DEPARTMENT HAS USED
ITS ANTI-TERRORISM
POWERS AGAINST
SUSPECTS IN DOMESTIC
CRIMES WHOLLY UNRELATED
TO TERRORISM.

Well, it turns out that the federal government hasn’t done the right thing. The U.S. General Accounting Office revealed that John Ashcroft’s Justice Department has used its anti-terrorism powers against suspects in domestic crimes wholly unrelated to terrorism—and that the agency’s activities have included unannounced searches, wiretaps, email monitoring and other intrusions.

Ah, you say, but in each case, the person was a criminal suspect. Yes, but can we forget that suspects can include innocent people? Do we care?

Newt Gingrich and I do. That’s right: Newt and me—polar opposites when we served together in the Congress. But recently Gingrich said, “Congress must act now to rein in the PATRIOT Act... and prevent it from... sacrificing... respect for the Constitution and the rule of law.” The words of the mastermind of the archconservative takeover of the U.S. House. The ACLU could not have said it better—nor could I have.

While some seek to rein in the

PATRIOT Act, the Administration wishes to add to it. Its so-called Domestic Security Enhancement Act of 2003 (PATRIOT Act II) would give John Ashcroft still more unilateral powers:

During domestic security surveillance, domestic spying would be conducted solely within the discretion of the Executive Branch—no judicial review—returning us to a time when the FBI and CIA routinely pried into the lives of individuals and groups who were engaged in lawful protest and speech.

When it comes to deportation, the new bill would allow the Immigration and Naturalization Service to conduct summary deportations, even of lawful permanent residents, whom the attorney general deems to be a threat to national security.

Even DNA would be affected. PATRIOT II would create a DNA database of individuals who are suspected of an association with terrorism or terrorist groups. John Ashcroft would designate persons who have neither been charged nor convicted of any crime as “suspected terrorists” and require the “voluntary” taking of a DNA sample. Failure to comply with the “voluntary” request would be a crime.

According to James Bovard, author of a new book, *Terrorism and Tyranny*, the first PATRIOT Act was the “biggest bait-and-switch in American constitutional history. The government converted a terrorist assault into a trump card against American privacy.”

We don't even have much to show in return for the privacy we've lost.

We do not have Osama bin Laden, Saddam Hussein, caches of “weapons of mass destruction,” the hearts and minds of the Iraqi people, the lessening of Islamic rage, or the goodwill of previously friendly people around the world.

Other than that, it's a real good deal. ■

Former Congressman Les AuCoin served for 18 years in the U.S. House. He is an Ashland writer, professor, and political commentator who also served as Majority Leader of the Oregon House. He can be reached at lesaucoid@excite.com.

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Restoring the Cascade Theatre

Redding's treasured theater, shuttered since 1998, is revitalized and ready to begin its new life.

By Paul Shigley



The project's supporters point to numerous studies that show public investments in cultural assets provide long-term economic returns.

The restoration of the Cascade Theatre in Redding has been a painstaking, five-year process. Since Jefferson Public Radio purchased the theater in 1999, people overseeing the restoration have unearthed or been handed a number of theater treasures, such as the architect's original drawings. Artists from New York have restored the elaborate artwork on the ceilings and walls. Contractors have demolished vestiges of the old four-way theater split and continue their work in preparation for this year's reopening of the 69-year-old facility.

But what Lou Gerard Jr., chairman of the Cascade Theatre Restoration Committee, remembers most about the process of converting the shuttered movie house into a performing arts center is people's reaction to the project. A ceremony to re-light the Cascade Theatre's restored neon sign, for example, drew 500 people into the chilly autumn night more than three years ago.



PREVIOUS PAGE: The marquee of the new Cascade (inset); the theater's interior during the restoration process. ABOVE AND BELOW: Details of the Cascade's intricate, restored artwork.

"We lit that sign, and there were people standing in the street, literally crying," Gerard recalls. A ceremony for the marquee that was refurbished later produced a similar reaction — except twice as many cheering and tearful spectators were standing on Market Street.

When visitors saw the restored ceiling for the first time, nearly every person had the same reaction: an open jaw and a wide gaze.

Yes, the Cascade Theatre is a remarkable structure, an Art Deco jewel that could have been lost to neglect. But it is the impact on people of both the building and what goes on inside that fuels the \$4.9 million restoration process.

"I recognize that there are a lot of people in the community who have fond memories of the Cascade," says Gerard, who paid fifteen cents to see movies there during his youth. "People were upset that the theatre was just sitting there going to wreck and ruin."

But more than nostalgia is at work, concedes Gerard, who foresees the restored theater becoming a cultural cornerstone for Redding. The Cascade Theatre has great promise for Redding's future, he says.

"Over the long term," adds Shawn Tillman, a co-founder of Redding's Viva Downtown organization, "I don't think we could overestimated the Cascade's significance as a cultural institution."

Like a number of cinema chains, United Artists (UA) went bankrupt during the 1990s, when high-tech theaters with at least eight or ten screens and better sight lines became the standard. In 1998, UA shuttered the Cascade Theatre, apparently in a cost-saving move. The theater had opened in 1935, and it thrived for years with movies and live performances. But the building slowly deteriorated and in recent times had been chopped into a four-screen facility. In its final years, the Cascade showed primarily B movies and second run flicks.

Shortly after UA closed the Cascade Theatre, at least two organized efforts kicked off to acquire and restore the building. But the well-meaning people involved in those initial efforts envisioned a quick and cheap restoration, says James Theimer, one of the first believers in reviving downtown Redding during the mid 1990s. Theimer — who has donated the services of his firm, Trilogy Architecture and Urban Design, to the project — knew that the Cascade was worthy of a true restoration, which would be a larger project than these fledgling groups were considering.

Among the first people to really "get it," says Theimer, were JPR Executive Director Ron Kramer and Associate Director Paul Westhelle. They immediately recognized a multi-million-dollar restoration was in order.

It was early 1999 when Theimer introduced Kramer and Westhelle to the Cascade. The JPR executives were searching for a new studio and office space in downtown Redding. Although they were not in the market for a dilapidated theater, they immediately saw the facility's potential and called in members of the community to gauge local support for what was clearly going to be a long, expensive construction project. Among the locals whom Kramer and Westhelle consulted were Gerard and his wife, Diane, currently a member of the JPR Foundation board of directors.

"Both of us agreed it was just a fantastic idea," says Lou Gerard. "We talked about what it would mean to the community and its future, and what it would mean to the community to have a responsible entity operating the theater."

When Jefferson Public Radio through its parent institution Southern Oregon University purchased the building in June 1999, no one was happier than officials in Redding City Hall. For two decades, downtown Redding was the forgotten land. Business after business closed or relocated while a new commercial hub emerged at and near the Mount Shasta Mall on the





east side of town. Moreover, a mall that enclosed several blocks of Market Street — downtown's central boulevard — had become an albatross that promised to make any downtown revitalization efforts even more difficult.

When it opened in 1972, the climate-controlled downtown mall drew raves from all over northern California as a masterful stroke that would make shopping comfortable and enticing year round. The "mall" is actually a freestanding structure around mostly pre-existing buildings. A parking lot, which is two stories in places, sits next to the mall. But the Mount Shasta Mall soon opened, and the downtown mall became little more than an obstacle that blocked downtown streets, forcing a traffic pattern that perplexes engineers and angers motorists to this day.

During the mid-'90s, however, the city funded preparation of a downtown plan, which Theimer helped write, that served as something of an "urban design vision," according to Tillman. That plan served as the basis for the start of a weekly summertime street festival known as Marketfest, which routinely attracts 2,000 to 3,000 people on Thursday evenings to enjoy live music, food, craft vendors and a farmers market.

Marketfest was the first spark in downtown in years. The next flicker of life was the city's construction of a "demonstration block" on Market Street. With wide sidewalks, planters, nice pavers, and fancy benches and streetlights, the demonstration block was intended to show what downtown could look like and to lure some private investment. (The project also involved replacement of aging utility lines.) City officials chose to make a show of the block on which the Cascade Theatre was located.

And then the theater closed, leaving a gaping hole in what the city had hoped would be the center of downtown renewal.

When JPR acquired the Cascade, city officials were eager to work with the new owners, says Deputy City Manager Kurt

Starman, who heads the city's Redevelopment Agency. Thus, the city has become the project's second largest benefactor after the State of California (\$750,000). The city's Redevelopment Agency has contributed \$649,000 and the city-owned utility company provided funding for energy efficiency measures.

"We really view it as a redevelopment project for the downtown that will serve as a catalyst for other good things to happen," Starman explains. It is a beautiful building and city officials are confident that JPR "will do an excellent job of operating that facility and bring a lot of life to downtown after 5 o'clock, which is lacking right now," he says.

The project's supporters, including Westhelle, point to numerous studies that show public investment in cultural assets such as the Cascade provide long-term economic returns. While those figures interest Starman, he admits the city's plan is to put the "critical pieces" in place to encourage downtown revitalization without hard and fast economic goals. Clearly a performing arts space as potentially spectacular as the Cascade is one of those critical pieces.

Whether it is a critical piece for downtown revitalization or simply a promising arts center, the Cascade is expensive — to the tune of \$4.9 million for acquisition and restoration. Redding has never had a community reinvestment project of this magnitude, says Tillman,

who is now a project coordinator for the city's Redevelopment Agency.

In addition to the large public agency contributions, the Redding-based McConnell Foundation has provided \$600,000 and the Redding Rancheria, which operates Win River Casino, has committed \$300,000. Another two dozen other foundations, businesses and individuals have provided at least \$10,000 apiece in cash or services. Hundreds of others have provided lesser amounts. More than one-third of the Cascade's 999 seats have



ABOVE : The theater and its lobby as it appeared in 1935—much as it will again appear in 2004.



been “sponsored” for between \$300 and \$1,500 apiece. Revenues from various events, including two hugely popular New Year’s Eve parties, also have provided funding.

Members of the restoration committee have volunteered countless hours cooking up fund-raising schemes, planning and working at events, providing theater tours and — always — talking up the project to anyone who will listen. Early on, project leaders decided to take an outside-in approach to the restoration so that donors and potential donors could see results earlier rather than later. Thus, the neon sign and marquee were among the first projects.

That approach continued when organizers had artists from EverGreene Painting Studios of New York strip away layers of dull latex paint, and then restore and re-create the artwork inside the theater during the spring of 2003, before the heavy construction commenced. Usually EverGreene’s work would be at the very end of the process. But in this case, their careful artistry helped build confidence that the theater really was going to reopen as a first-rate venue. Thousands of people toured the theater while EverGreene was at work and after the painting was complete.

In September 2003, contractor Al Wagner moved his crews into the theater for what is expected to be seven months of demolition and reconstruction. Essentially, the shell of the building and its basic design will remain unchanged. But the guts of the building — plumbing, heating and cooling systems, wiring, floors, seats, fixtures — will be new.

During the planning and design stages, project leaders became experts in old theaters. Westhelle figures he has been inside at least sixty restored theaters in the last five years. While theater restoration projects are common, it is clear to the Cascade’s backers that this one is special. The Cascade was “over built” in the first place, considering that Redding had only 6,000 residents when the theater opened.

“I love this project,” says Theimer, who had previously been involved with historic preservation but not a theater. “I think that people, even people on the restoration committee, don’t

know yet just how nice this is going to look. Certainly, the community as a whole doesn’t know that yet.”

But they will start getting an idea this winter, when the contractor starts in earnest on the finish work.

The advanced state of construction and an encouraging fund-raising picture — only about 10% of the total remains uncommitted — has people thinking about the grand reopening.

Tentatively scheduled for late April, the reopening weekend promises to reflect the long-term plans for the theater’s operation: It will offer something for everyone.

Theater manager Ken Putnam envisions a long-term schedule that includes concerts by touring acts, ballet and opera, performances by a repertoire theater company, a film series and numerous dates for local entertainers. There will be many events geared toward children. The Cascade is a natural venue for performances such as those in the *One World* performing arts series produced by JPR and Southern Oregon University. Additionally, the North State Symphony intends to make the Cascade Theatre its home for all Redding performances. Putnam and musicians who have tested their instruments from the stage rave about the venue’s acoustics, even without a house full of people to help absorb some sound.

Clearly, Redding has no performing arts space quite like the Cascade, says Gerard. With 1,800 seats, the Civic Center is a nice size but has poor acoustics. The theater at the Shasta Learning Center is nice, but it has limited availability and the audience’s site lines are not ideal. Outdoor venues are limited by the weather.

The Cascade, say supporters, will bring performers to town who otherwise would drive right by on their way from the San Francisco Bay Area or Sacramento to Southern Oregon.

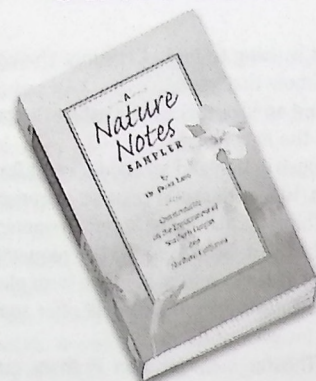
“JPR will bring a type of entertainment that we don’t currently get, musical genres that we don’t usually get,” says Tillman, himself a musician. “People from all over will hear about downtown Redding because of the Cascade.”

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A Nature Notes SAMPLER



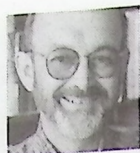
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NATURE NOTES

Frank Lang

Eagles

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The bald eagle is a good example of what the Endangered Species Act is all about. A number of years ago populations of birds, mostly raptors, that ate at the top of the food chain started having reproductive problems, because egg shells had become so thin that eggs were crushed by nesting birds. DDT was found to be the culprit by accumulating in the food chain in a process known as biological magnification. Many little creatures accumulate tiny amounts of the chemical, eaten in turn by larger animals that accumulate the chemical in even larger amounts, until in the case of raptors it affects the egg gland. In the case of humans, there was more DDT in mother's milk than

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SPOTLIGHT

Rogue Valley Blues Festival

By Ariella St. Clair

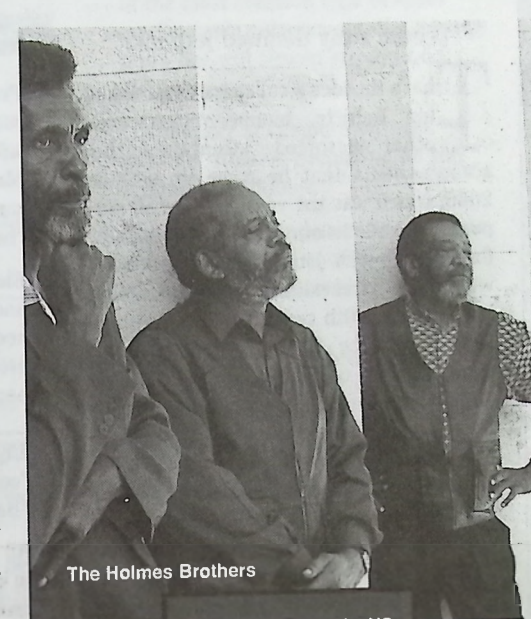
It's January. If the winter blahs have you singing the blues, the cure for you may be the Fourth Annual Rogue Valley Blues Festival, to be held January 16-18 at the Historic Ashland Armory, 208 Oak St., produced by St. Clair Productions.

Main events begin at 6:30 p.m. each night with a barbecue dinner sold by Maverick's Steakhouse. Beer and wine will be available with a viewing area set aside for those under 21. Friday evening the music starts at 7:30 p.m. Saturday and Sunday evening music begins at 7 p.m.

Opening the acoustic concert on Friday evening is local favorite Papa Keith Liddy. Then Michael "Hawkeye" Herman takes the stage. Herman is best known in this area as the composer and musician for the Oregon Shakespeare Festival plays *El Paso Blue* and *Handler*. He performs a wide variety of traditional blues, ballads, swing, and original tunes, on six-string and twelve-string guitar.

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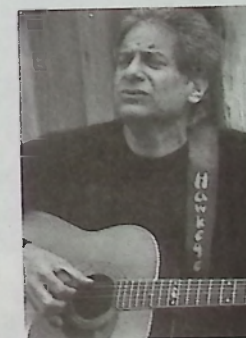
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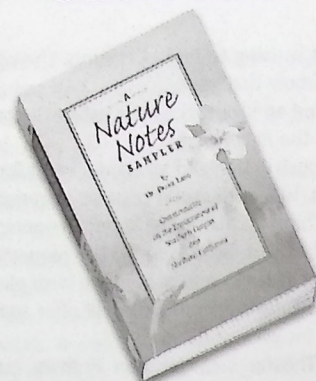
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Michael "Hawkeye" Herman

A Nature Notes SAMPLER



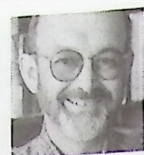
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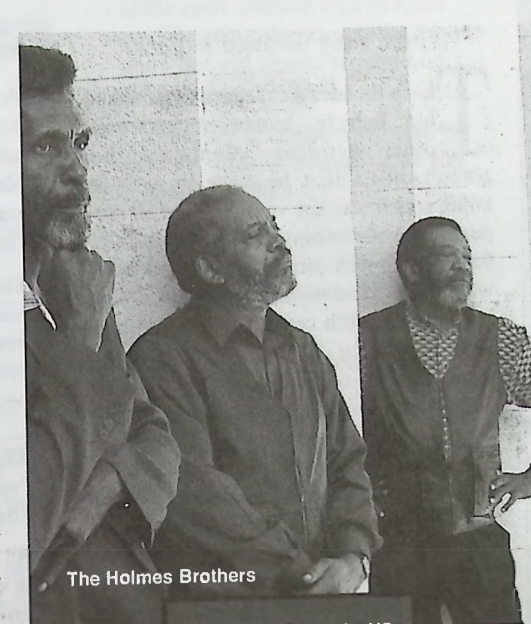
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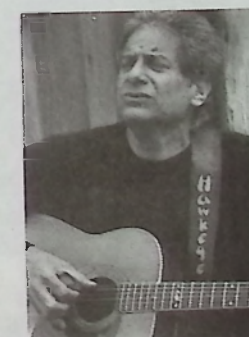
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Michael "Hawkeye" Herman



ChevronTexaco

Metropolitan Opera

International Radio Network

Il Barbiere di Siviglia (Rossini).....	Jan 3
Werther (Massenet).....	Jan 10
The Merry Widow (Lehár).....	Jan 17
Madama Butterfly (Puccini).....	Jan 24
Boris Godunov (Mussorgsky).....	Jan 31
Rigoletto (Verdi).....	Feb 7
The Queen of Spades (Tchaikovsky).....	Feb 14
Stavinsky - The Sacre du Printemps,	
Le Rossignol, Oedipus Rex.....	Feb 21
L'Italiana in Algeri (Rossini).....	Feb 28
La Traviata (Verdi).....	March 6
Don Giovanni* (Mozart).....	March 13
Das Rheingold (Wagner).....	March 20
Salome* (R. Strauss).....	March 27
Die Walküre (Wagner).....	April 3
Nabucco (Verdi).....	April 10
Siegfried (Wagner).....	April 17
Götterdämmerung (Wagner).....	April 24

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INSIDE THE BOX

Scott Dewing

2004 Technology Predictions



"Where's my damned jetpack?"

That's the idea a colleague of mine had for T-shirts, bumper-stickers and other assorted attention-getting accoutrements that he came up with in 2000, which was the year we were all supposed to trade in our cumbersome cars for flashy, high-tech jetpacks. At least that's what the harebrained, future-predicting hacks of the 20th century had been promising would be the preferred mode of transportation come the year 2000 with us all zooming through the 21st century with these personal flying machines strapped to our backs. But as we tumble into 2004, the consumer penchant is clearly for gas-guzzling 6,000 pound SUVs, congested freeways and long, road-rage-inducing commutes.

Where's my damned jetpack?—indeed.

Against my better judgment, I'm going to make some technology predictions for 2004 that will likely come back to haunt me in all their stupidity and short-sightedness. But with a bit of reckless abandon and some Buzz Lightyear bravado, I'm strapping on my jetpack nonetheless and rocketing into the future declaring, "To infinity and beyond!"

And with that, here are my tenuous technology predictions for 2004:

- ✿ Microsoft will introduce a new operating system that will promise "new methods of storing files, tighter links to the Internet, greater security, and fewer annoying reboots."
- ✿ This new operating system will result in file-incompatibility with other operating systems, require the use of Internet Explorer, pose a greater security risk, and be plagued with annoying reboots due to the number of special service packs and security updates that will need to be installed on a regular basis.
- ✿ President Bush will be re-elected for a second term and the war on _____ism will continue with full fury (fill in the blank with any "ism" you prefer: "terrorism," "communism," "consumerism," "baptism," etc.)
- ✿ Electronic surveillance of U.S. citizens and foreigners alike will be stepped up and more personal data will be gathered than at any time in history because in the end we're all possible _____ists (again, fill in the blank with any "ists" you prefer: "terrorists," "communists," "consumerists," "Baptists," etc.)
- ✿ All of this personal data will be stored in databases on government computer systems.
- ✿ The U.S. Government will continue to have some of the most unsecure computer systems in the world.
- ✿ Hacking/cracking incidents will continue to rise as will the stakes of the data and systems that get compromised.
- ✿ Intel will continue to propagate the "wireless anywhere" myth with more stupid Centrino ads showing mountain climbers at a base-camp on Mt. Everest checking email and sending pictures to loved ones.
- ✿ Most computer users will finally understand that having a wireless card in their laptop (or Intel's Centrino wireless chip) DOES NOT mean that they can get Internet access at anytime from anywhere in the world. Anyone left believing in the marketing-hype can and should go climb a mountain and freeze their *cajones* off while trying to connect to the Internet.

- ☼ Staying in pace with Moore's Law, which states that the number of transistors per square inch on an integrated circuit doubles every 18 months, 4GHz processors will become readily available.
- ☼ The price of computers will continue to go down.
- ☼ The quality of computers will continue to go down.
- ☼ This trend of low price and low quality will accelerate the pace of computer replacement.
- ☼ 300 million computers will become obsolete in 2004.
- ☼ Continued anti-piracy efforts by Microsoft will decrease the amount of software piracy.

“

THESE PREDICTIONS FOR 2004 WILL
LIKELY COME BACK TO HAUNT ME.

- ☼ The cost of Microsoft software will continue to increase.
- ☼ Software piracy will continue to be pointed to as the primary reason for rising software prices.
- ☼ Bill Gates' net worth will be greater than most countries' GDP. He will, in fact, buy a small country, an island that he will name the "Isle of Gates."
- ☼ File-trading of music will continue to proliferate.
- ☼ The Recording Industry Association of America (RIAA) will continue to whine and pursue Gestapo-like tactics, such as destroying offenders' personal computers, in its declared war on "file-traderism."
- ☼ Even though the RIAA will claim that illegal file-trading of music will cost the industry an estimated \$1 billion in 2004, they'll somehow scrape together enough cash to pursue and file a lawsuit against every suspected file-trader on the planet.
- ☼ America Online (AOL) will launch its own version of the Internet. It'll be much slower, less useful and more

expensive than the real Internet, but will have lots of super-cool, animated graphics that will make AOL users feel special.

- ☼ Regardless of the passage of any state or federal anti-spam legislation, the amount of spam clogging up the Internet (and your inbox) will continue to grow.
- ☼ Regardless of the big promises of one of the most common type of spam emails—penis enlargement—the average penis size will remain steady at 5.9 inches.
- ☼ The number of computer viruses "in the wild" (that is, circulating on the Internet) will double.
- ☼ The majority of end-users and systems administrators will continue to be lax about protecting against viral infection.
- ☼ A large-scale viral outbreak will seriously cripple the Internet for 24–72 hours. This virus will combine easy replication with a destructive payload.
- ☼ Microsoft will be named in a class-action lawsuit regarding the inherent lack of security in their desktop and network operating systems.
- ☼ Meanwhile, Ford will debut its new SUV, The Destroyer. It will weigh more than 5 tons, have an onboard Road-rage Advanced Defense Intercept Calculator (or RADICal), a custom Venti-sized latte holder and seating for 12. Parking will no longer be a problem as The Destroyer will easily be able to park on top of a Honda Accord or equivalent small-sized vehicle.
- ☼ And last but not least: sorry, no jet-packs. Maybe next year. IM

Scott Dewing is a technology consultant, business owner, educator and writer with a B.A. in Journalism and Communication from the University of Oregon. Archives of his columns are available at his website, www.insidethebox.org.

NATURE *From p. 12*

was allowed in cow's milk; but then there was no egg gland or shells to worry about.

Anyway, back to eagles. When DDT use was prohibited in the US, and other protective measures were taken, birds of prey began to recover to the point that they were taken off the endangered species list.

Want to see bald eagles? Head for the Klamath and Tule Lake Wildlife Refuges in the next few weeks. It will not be like Metlakala, but it should be good. IM

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

SPOTLIGHT

From p. 13



Ellen Whyte

Sunday evening. Host band is Gabriel & the Technicians. Bring your instruments or come to listen and dance.

Tickets are: \$50 for a weekend pass, includes the workshops; \$25 for Friday evening only; \$28 for Saturday evening only; \$15 for each workshop; and \$8 for Sunday evening's blues jam. Tickets may be purchased at the Music Coop in the A Street Marketplace, on line at www.stclairerevents.com, or by calling 541-535-3562. IM

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

President Bush says the "Mission Accomplished" victory banner on the aircraft carrier was left over from another event—a Bush fundraiser.

Asked if fewer US troops would be in Iraq a year from now, the President said it was "a trick question" he didn't have a trick answer for.

Arnold Schwarzenegger shows true presidential potential by flying away from the California fires. Afraid all his wax will melt.

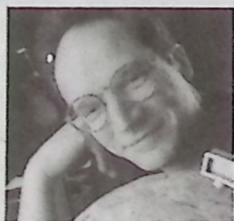
The FDA says cloned animals are safe for food—sure, if you want the same exact thing night after night.

In other news, the White House was evacuated when a Toyota Prius hybrid drove within five miles of it.

The AARP reveals the "R" is for Republican. That's what happens when you get older. The retirement organization is supporting the Republican Medicare plan, which would phase out the elderly entirely by 2010.

The teacher in North Carolina who forced students to drink milk until they puked has been reassigned to cafeteria duty.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**

npr

ON THE SCENE

Alphonse Vinh

The History of Holiday Traditions

It's inevitable. No matter where you've been recently, you've been struck by a barrage of messages. The "Happy Holidays" and "Seasons Greetings" surely abounded as you walked through the local mall or drove through town to run errands. Many of the well wishes rely on certain traditions and images to inspire you to feel the holiday spirit and pass it on to your neighbor. But have you ever stopped to wonder just how these traditions got started? Here's a quick lesson in the history behind some ever-popular, somewhat commercialized, holiday traditions.

Kissing Under the Mistletoe

The magic of mistletoe can be traced back to ancient practices of the Druids. The Druids regarded the mistletoe as a sacred plant that could cure disease and ensure fertility. They believed that if young couples sealed their love with a kiss under the mistletoe, they would enjoy blessings and a healthy family. Additionally, whenever enemies found themselves under mistletoe in the forest, they would observe a day of truce. During Winter Solstice, Druid priests would collect sprigs of mistletoe and hang them above doors as a sign of peace and good will. Today, the practice of hanging mistletoe seems to combine these two ancient practices by representing peace and good will, as well as an opportunity to steal a kiss from your favorite sweetheart.

Decking the Halls with Holly

Another popular holiday plant often associated with Christmas is the holly. But decking the halls with holly is yet another ancient custom with pagan roots. Pagans believed holly stayed green to keep the earth beautiful as deciduous trees lost

their leaves. They would adorn their homes with holly throughout winter as a symbol of kindness and hospitality. Ancient Romans exchanged holly as a sign of friendship during the mid-winter feast of Saturnalia, which honored Saturn, god of

the sun. In the Middle Ages, people believed in the protective powers of the plant. Young women attached springs of holly to their bed on Christmas Eve to protect themselves from evil and to ensure good luck for the coming

year. Today, many people bring holly into their households as a cheerful plant used merely as Christmas decoration.

Rocking Around the Christmas Tree

For many, the Christmas tree is the most recognizable symbol of this winter holiday. And once again, we find pagan influences that inspired this tradition. Ancient Romans decorated trees with trinkets during Saturnalia. Northern pagans attached apples and other offerings to evergreen trees. As pagan tribes of northern Europe adopted Christianity, the evergreen tree became a symbol of Christ bringing light to the world during the dark days of late winter. The Germans were the first to put lighted candles on their Christmas trees (today we use the safer electric lights!). The English-speaking world can thank Queen Victoria's German-born consort, Prince Albert, for popularizing the Christmas tree. After his marriage to Queen Victoria in 1841, he introduced the Christmas tree at Windsor Castle. Ten years later, the first American Christmas tree was set up in a German-speaking congregation in Cleveland, Ohio. It was then that the parishioners sang the carol "O Tannenbaum" ("Oh Christmas Tree") and two new American Christmas traditions were born.

“
ONCE AGAIN, WE FIND PAGAN
INFLUENCES THAT INSPIRED
THIS TRADITION.

Lighting the Menorah

Hanukah is an eight-day festival that usually, but not always, falls in December. It begins on the twenty-fifth day of Kislev, third month of the Jewish lunar year. The story of Hanukah concerns the historic rebellion led by Judah Maccabee against the tyranny of the Syrian king Antiochus Epiphanes. In 162 B.C.E., Antiochus ordered that an altar to the Greek god Zeus be placed in the great Temple in Jerusalem. After the Maccabees defeated the king, the Temple was cleansed and rededicated to God. According to Jewish tradition, when it was time to relight the perpetual lamp in the Temple, it was discovered that only a small amount of consecrated oil was available. But a miracle happened and the lamp continued to burn for eight days. Therefore, Hanukah is called the Feast of Lights and the Feast of the Dedication. During this festival, every Jewish home has a menorah, a special lamp with nine candles—eight representing the number of days the oil lasted and one used to light the candles progressively each night to commemorate the miracle of the perpetual lamp. Each evening during Hanukah, a family member lights one candle until all the candles are lit for the final night of Hanukah.

Spinning the Dreidel

Although games of chance are frowned upon in traditional Judaism, playing dreidel (a gambling game played with a square top) is a time-honored tradition during Hanukah. The dreidel is marked with four Hebrew letters: Nun, Gimmel, Heh and Shin. The letters stand for the Hebrew phrase *nes gadol hayah sham*, which translates to "a great miracle happened there," but when applied to the game of dreidel, the letters take on another meaning. They represent Yiddish words *nit* (nothing), *gantz* (all), *halb* (half), and *shtell* (put). Players take turns spinning the dreidel. If it lands on Nun, nothing happens; on Gimmel, the player gets the whole pot of goodies; on Heh, the player gets half of the pot; and on Shin, the player puts one into the pot. The game is won when one person ends up winning all the goodies!

Giving Gelt

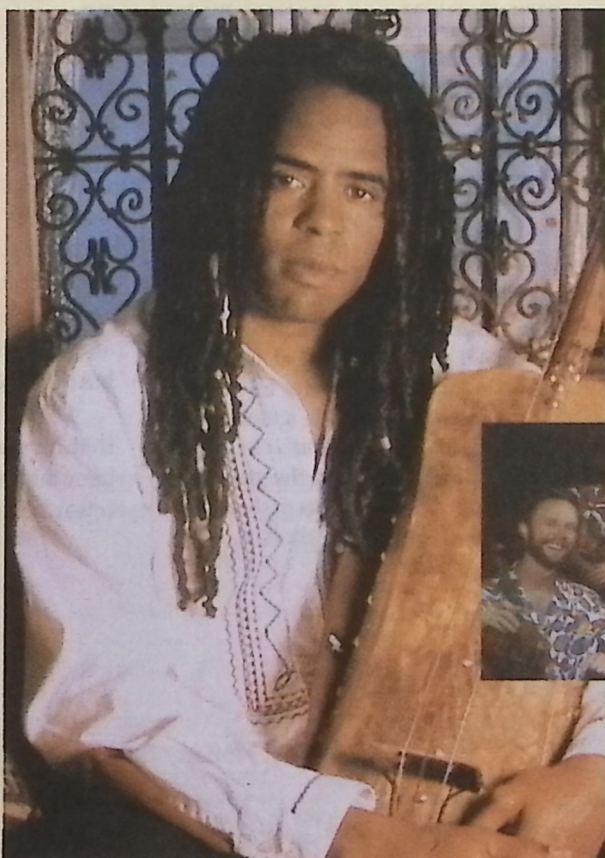
A traditional gift given at this time is the Hanukah gelt. "Gelt" is the Yiddish word for "money." Thus the traditional gift of the gelt could be

CONTINUED ON PAGE 31

**Southern Oregon University and
Jefferson Public Radio** present

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2003-2004



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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLME

Every night your participating northern California and southern Oregon State Farm Insurance agents bring you classical music throughout the evening with *State Farm Music Hall*. The program is hosted by Jeff Esworthy and Bob Christianson weeknights, and Valerie Kahler and Steve Seel on weekends. Each host has a lively, engaging and knowledgeable style of presentation. They illuminate the music presented with well-researched insightful information, taking care that every program is accessible and stimulating for novices and aficionados alike. *State Farm Music Hall* is your evening home for all of the classics, from Baroque concerti to the nocturnes of Chopin and everything in between. Take time out evenings at 7 p.m. for *State Farm Music Hall*, on the Classics & News Service.

News & Information Service

KSJK / KAGI / KTBR / KRVM / KSYC / KMIC / KPMD

At 6 p.m. each Sunday, listen for *What's On Your Mind?*, a unique public radio call-in program featuring discussion and exploration of some of the latest research on issues related to the human mind. Looking at how we think, feel, and behave, host Dr. Linda Austin and guest experts invite listeners to join in for an hour of in-depth discussion, and provide a forum for people with mental health questions, issues and concerns. *What's On Your Mind?* is part of a Sunday evening block of programming on the News & Information Service designed to offer medical advice—a smorgasbord of informational programs, covering everything from pharmaceuticals to food choices, spiritual well-being to mental health.

Volunteer Profile: Cyrus Emerson

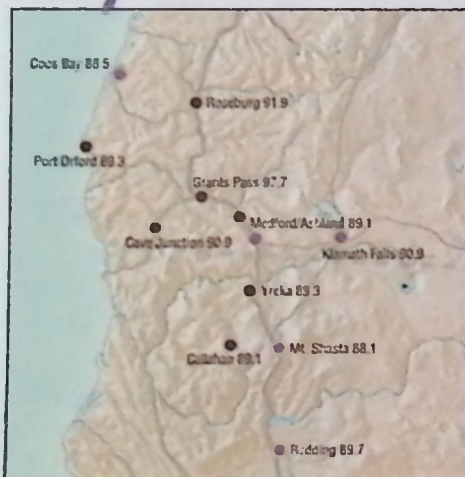
Cyrus Emerson grew up in Ashland and his father always listened to JPR while Cyrus was growing up. "My Dad works at home, so he always had the radio on while he was drawing. I can remember listening to NPR and classical music throughout my childhood."

Cyrus began volunteering at JPR in June for his college internship. He still works in the newsroom and helps with the production of *The Jefferson Daily*. "There are a lot of great people back there," he says. "They've all been wonderful to work with, and have helped me come along. I still can't pronounce Joe Sa . . . sa . . . mi . . . tian, but I can get some of the other names right."

Cyrus hopes to be a published author someday. He feels that his time at JPR, and the environment created by the brilliant minds there, have made a significant impact on his quest toward that goal.



Rhythm & News



- ◆ FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm All Things Considered
5:30pm Jefferson Daily
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition
10:00am Living on Earth

N CALIFORNIA STATIONS ONLY
10:30am California Report

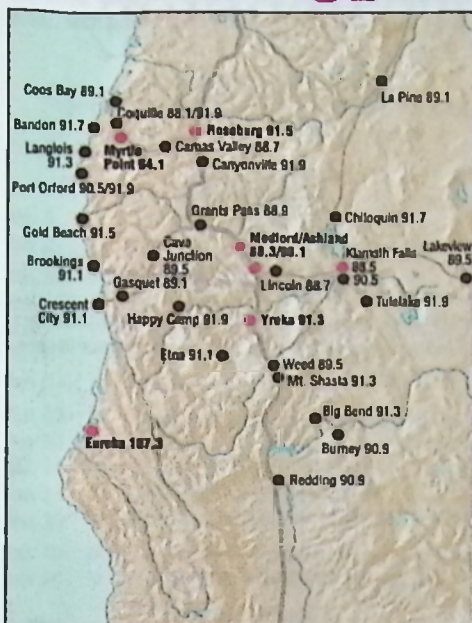
11:00am Car Talk
12:00pm E-Town
1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues
11:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm NPR News
- 12:06pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am ChevronTexaco Metropolitan Opera
- 2:00pm From the Top

- 3:00pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 5:00pm Common Ground
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Indianapolis On the Air
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRYM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

KRYM EUGENE ONLY

- 3:00pm The Tavis Smiley Show

- 4:00pm The Connection
- 6:00pm Fresh Air (repeat of 3pm broadcast)

KRYM EUGENE ONLY

- 6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 8:00am Sound Money

- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Comedy College
- 5:30pm Outlook from the BBC
- 6:00pm Fresh Air Weekend
- 7:00pm Tech Nation
- 8:00pm New Dimensions
- 9:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am On The Media
- 11:00am Sound Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm Studio 360

KRYM EUGENE ONLY

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Healing Arts
- 6:00pm What's on Your Mind?
- 7:00pm The Parent's Journal
- 8:00pm People's Pharmacy
- 9:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
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ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am
JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon
First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm
NPR News

12:06pm-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am
First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm
ChevronTexaco Metropolitan Opera

2:00pm-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm
Siskiyou Music Hall

4:00pm-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm
Common Ground

5:30pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm
Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00pm-3:00pm
Indianapolis On the Air

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-7:00pm
To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates January birthday

First Concert

- Jan 1 T Holborne: *The New-Yeres Gift*
- Jan 2 F Giannini: Variations on a cantus firmus
- Jan 5 M Prokofiev: *Sarcasms*, Op. 17
- Jan 6 T Bax: *Tintagel*
- Jan 7 W Poulenc*: *Sextet* for piano and winds
- Jan 8 T Meder: *Sonata di battaglia*
- Jan 9 F Schmitt: *Rêves*, Op. 65
- Jan 12 M Sibelius: *Night Ride and Sunrise*, Op. 55
- Jan 13 T Kalinnikov*: *Symphony No. 1* in G minor
- Jan 14 W Benda: *Sinfonia* in A major
- Jan 15 T Smetana: *Czech Dances*
- Jan 16 F Pärt: *Fratres* for 12 cellos
- Jan 19 M Hindemith: *Sonata* for clarinet and piano
- Jan 20 T Piston*: *Suite from The Incredible Flutist*
- Jan 21 W Reger: *Cello Suite No. 3*, Op. 131
- Jan 22 T Debussy: *Harp transcriptions*
- Jan 23 F Clementi*: *Piano Sonata* in D, Op. 40
- Jan 26 M Mozart: *Fantasia* in C minor, K.475
- Jan 27 T Lalo*: *Symphony espagnole*
- Jan 28 W Pfitzner: *Overture to Käthchen von Heilbronn*
- Jan 29 T Auber*: *Overture to Fra Diavolo*
- Jan 30 F Schubert/Liszt: *Erlkönig*

Siskiyou Music Hall

- Jan 1 T Rodrigo: *Concierto para una fiesta*
- Jan 2 F Tippett*: *Suite for the Birthday of Prince Charles*
- Jan 5 M Schafer: *Violin Sonata No. 2*, Op. 6
- Jan 6 T Bruch*: *Symphony No. 3* in E, Op. 51
- Jan 7 W Poulenc*: *Organ Concerto* in G minor
- Jan 8 T Zemlinsky: *Symphony No. 1* in D minor
- Jan 9 F Beethoven: *Symphony No. 7* in A, Op. 92
- Jan 12 M Still: *Symphony No. 3*
- Jan 13 T Graupner*: *Overture for flute & strings in D*
- Jan 14 W Yannatos: *Symphony No. 5, Sons et Lumiere*
- Jan 15 T Granados: *Trio for Violin, Cello & Piano*, Op. 50
- Jan 16 F Sibelius: *Violin Concerto* in D minor, Op. 47
- Jan 19 M Mendelssohn: *Concerto for 2 Pianos & Orchestra* in E
- Jan 20 T Piston*: *Symphony No. 4*
- Jan 21 W Prince Louis Ferdinand: *Octet*, Op. 12 in F
- Jan 22 T Archduke Rudolph: *Trio for clarinet, cello & piano*
- Jan 23 F Clementi*: *Sonata* in B minor, Op. 40 No. 2
- Jan 26 M Dvorak: *Symphony No. 8* in G
- Jan 27 T Brahms: *Trio for Piano, Clarinet & Cello*, Op. 114
- Jan 28 W Tavener*: *Wake Up... And Die*
- Jan 29 T Ries*: *Symphony No. 5*, Op. 112 in D minor
- Jan 30 F Loeffler*: *String Quartet* in A minor

HIGHLIGHTS

The ChevronTexaco Metropolitan Opera

January 3 • *Il Barbiere di Siviglia*

Conducted by: Bruno Campanella. Cast: Ruth Ann Swenson, Juan Diego Flórez, Dwayne Croft, Alfonso Antoniozzi, Paata Burchuladze

January 10 • *Werther*

Conductor: Michel Plasson. Cast: Lyuba Petrova, Vesselina Kasarova, Roberto Alagna, Christopher Schaldenbrand, Paul Plishka

January 17 • *The Merry Widow*

Conductor: Kirill Petrenko. Susan Graham, Emily Pulley, Bo Skovhus, Paul Groves, James Courtney

January 24 • *Madama Butterfly*

Conductor: Plácido Domingo
Veronica Villarroel, Marco Berti, Bruno Caproni

Early start time (10:00 a.m.)

January 31 • *Boris Godunov*

Conductor: Semyon Bychkov. Irina Mishura, Sergej Larin, David Kuebler, Sergei Leiferkus, James Morris, Vladimir Matorin, Vladimir Ognovenko, Vladimir Chernov

Saint Paul Sunday

January 4 • *Contrasts*

Aram Khachaturian: *Trio* for violin, clarinet, and piano. Ludwig van Beethoven: *Trio* in B-Flat Major, Opus 11, for clarinet, cello, and piano. Ned Rorem: *Episodes # 1 and #8* from "Nine Episodes for Four Players"

January 11 • Jean-Yves Thibaudet, piano

Erik Satie: *Gymnopédie No. 1*
Steve Swallow: (*transc.* Jed Distler): *Hullo, Bolinas*
Ellington (arr. Joel Silberman): *Prelude to a Kiss*
Erik Satie: *Gnossienne No. 7*; *Tendrement*; *Le Pige de Meduse*; *Sonatine bureaucratique*. Bill Evans: *Waltz for Debby*; (*trans.* Jim Aitken): *Peace piece*

January 18 • *The Sixteen*

Giovanni Pierluigi da Palestrina: *Tota pulchra est*
William Byrd: *Mass for Four Voices: Kyrie-Gloria*;
Mass for Four Voices: Sanctus-Benedictus; *Mass for Four Voices: Agnus Dei*. Tomas Luis de Victoria: *Vadam et circuibo*; *Ave Maria*. Giovanni Pierluigi da Palestrina: *Sicut lilium inter spinas*

January 25 • Guarneri String Quartet

Robert Schumann: *Quartet* in A major, Op. 41, No. 3; —I. *Andante espressivo*. —III. *Adagio molto*. Juan Crisostomo Arriaga: *String Quartet No. 2* in A major; —II *Andante con variazioni*. Zoltan Kodaly: *String Quartet No. 2*, Op. 10

From The Top

January 4 • This week's *From the Top*, recorded in Corson Auditorium on the campus of the Interlochen Arts Academy in Michigan, features a soprano from Indiana performing the playful aria "Vedrai Carino" from Mozart's *Don Giovanni*, and a guitarist from Queens, New York performing de la Maya's lyrical piece, "Andaluz." We'll also learn how a very unusual farming product can improve those horrible chapped lips suffered by brass players.

January 11 • Cincinnati's famed Music Hall is the setting for this celebration of the lively music scene on the banks of the Ohio River. Listeners will be treated to a performance by one of the nation's leading youth orchestras, and be introduced to a steel band playing Mozart.

January 18 • TBA

January 25 • TBA

A "Heart Healthy" recipe from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

HARVEST ZUCCHINI BREAD WITH FLAX

(Makes 12-18 slices)

- 2¼ cups whole wheat flour
- ½ cup wheat germ
- ¼ cup ground flax seed
- ½ cup skim milk
- ¼ cup extra virgin olive oil
- ¼ cup honey
- 2 tbsp baking powder
- ½ tsp baking soda
- ½ tsp salt
- ½ tsp ground nutmeg
- ½ tsp cloves

4 large egg whites
3 cups zucchini, shredded and unpeeled
nonfat canola oil cooking spray
Heat oven to 350F. Coat a 9"x5" loaf pan with non-fat cooking spray.

In a large bowl, combine all ingredients one at a time, mixing as you go and leaving the zucchini for last. Pour the batter into the baking pan. Bake seventy minutes or until a wooden toothpick inserted in center comes out clean. Cool pan for five minutes. Remove loaf from pan and cool completely on wire rack.

Nutritional Analysis:

Calories 10% (204 cal)
Protein 16% (8.3 g)
Carbohydrate 18% (29.4 g)
Total Fat 10% (7.2 g)
Saturated Fat 4% (.98 g)
Calories from Protein: 15%;
Carbohydrate: 55%; Fat: 30%

Bon Appetit & Stay Well!



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

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MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Hosts Jeannine Rossa & Dennis Hubbard blend knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-11:00pm
The Blues

Thirteen one-hour programs tracing the blues from its origins to its continued growth in the 21st century, hosted by Keb' Mo'.

11:00pm-2:00am
The Blues Show

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm
The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Late Night Jazz with Bob Parlocha

HIGHLIGHTS

The Blues

January 3 · Gimme Back My Wig

With the rise of glam rock, country rock, and progressive rock on the white side, and funk and disco on the black side, the blues suddenly sounded irrelevant to pop music fans in the 1970s. Yet, still the blues survived. This week hear from artists like Johnny Winter, Muddy Waters, and Koko Taylor.

January 10 · Texas Flood

At the start of the 1980s, the future of the blues seemed as bleak as in the decade just past. But the emergence of a pair of young bluesmen (Stevie Ray Vaughan and Robert Cray), the re-birth of an old one (Albert Collins), and the introduction of the compact disc fueled a blues revival that carried the genre through the '80s and beyond.

January 17 · When Love Comes to Town

Late in the 20th century, a plethora of young blues artists led by Jonny Lang, Corey Harris, Keb' Mo', The North Mississippi Allstars, and Susan Tedeschi, brought fresh sounds and stylings to the music. At

the same time, stalwarts like Buddy Guy, John Lee Hooker, R.L. Burnside, and B.B. King only heightened their acclaim. This program celebrates the longstanding relationship the blues has had with the New Orleans Jazz & Heritage Festival.

January 24 · Future Blues

The Blues concludes with a look into the future of the blues. Reporting from Experience Music Project in Seattle, where a major retrospective on the blues is underway. The program looks at the emergence of Acid Blues and performers such as Moby, Rick Holmstrom, and the Fat Possum line-up. Authors and experts offer predictions for what path the blues will follow in the 21st century.

Marian McPartland's Piano Jazz

January 4 · Bill Mays

Famed pianist Bill Mays inspires his audience with intelligently swinging jazz. A native Californian, Mays began his professional career at age seventeen as a bandsman in the U.S. Navy. Moving to Hollywood, he became one of the top accompanists, backing such artists as Sarah Vaughn and Frank Sinatra. As Mays' reputation grew, the demand for his keyboard skills increased—especially from Hollywood—and his piano playing can now be heard on hundreds of TV and movie soundtracks, most notably: *Annie*, *Rocky*, and *Superman*. Mays offers *Piano Jazz* listeners a preview of his latest work when he plays the reflective piece, "Shohola Song." Then, he teams up with McPartland on "How About You."

January 11 · Regina Carter

Jazz violinist Regina Carter is one of today's most original and daring musicians. Classically trained, Carter grew up in Detroit, absorbing all of the music that Motown had to offer. In high school, she discovered jazz violinists such as Noel Pointer, Ray Nance, and Eddie South. Carter was recently honored by being the first non-classical musician and the first African-American to play Paganini's famous violin, "Il Cannone." Carter brings her stellar technique and infectious energy to bear when she joins McPartland for "Chattanooga Choo Choo" and "Music Goes Round and Round."

January 18 · John Medeski

The unofficial leader and driving force behind New York's acid jazz/groove band Medeski Martin and Wood, pianist John Medeski is a brilliant and eclectic musician. He plays an array of vintage keyboard instruments that lead him to explore a variety of musical genres, including jazz, hip-hop, funk, soul, and rock. His jazz roots are strong, and his technical proficiency-honed at the New England Conservatory—is evident when Medeski joins McPartland on "Bemsha Swing" and "Caravan."

January 25 · Albert Dailey

Harmonically modern and rooted in the hard bop school of the '60s, Albert Dailey was an extremely versatile pianist with a superb command of his instrument. Dailey was perhaps best known for his work with Stan Getz, Woody Herman, and Sarah Vaughan. On this *Piano Jazz* from 1983, he shows off his brilliant sense of invention when he solos on his own tune, "Dailey Double." McPartland sits in for swinging duets on "Night in Tunisia" and "Just One of Those Things."

New Dimensions

January 5 · Making Friends with Money with Frederick S. Brown

January 11 · The Soul of a Dolphin with Brenda Peterson

January 18 · Beyond Buddha with Steve Bhaerman - Swami Beyondananda

January 25 · Intentional Community: Creating a Life Together with Diana Leafe Christian

The Thistle & Shamrock

January 4 · New Year's Ceilidh

Celebrate the new year with live and lively music, song and dance from Leahy, the Chieftains, and those Irish American women of rhythm, Cherish the Ladies.

January 11 · Westsound

The West of Ireland has been the birthplace of a wealth of great music, and many a great artist: Maura O'Connell, Dolores and Sean Keane, and Clannad to name just a few. Music of Ireland's Western shores fills Thistle this week.

January 18 · On the Edge

Recordings from the exploratory edge of contemporary Celtic music are our focus this week, with Kila, Martyn Bennett, and Breton world music pioneer, Alan Stivell.

January 25 · In Flight Entertainment

Traditional songs and tunes often pay homage to the birds that share our environment: gulls, corncrakes, ravens, eagles, and sometimes ascribe them extraordinary powers. Contemporary writers have carried on this theme, and often remember the bird myths of older times in their work. We listen to some of this music, the old and the new, and feature Maddie Prior's suite of songs "In the Company of Ravens."

The Healing Arts



Join Colleen Pyke each Sunday afternoon when she talks with healers who are leaders in their field, whether it's conventional medicine, psychotherapy or complementary and alternative therapies.

The Healing Arts

Sundays at 5pm on the
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YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm
Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-1:00am
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
Studio 360

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-1:00am

BBC World Service



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SATURDAYS AT 9 PM

Rhythm & News



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get in there? Must be magic...

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Sundays at 12 noon

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Artscene

ROGUE VALLEY

Theater

◆ The Camelot Theater continues its production of *Oliver!*, Jan 1-4. Based on the novel by Charles Dickens, *Oliver!* is Lionel Bart's musical play with unforgettable characters that engage audiences with pathos and drama. \$17 general/\$15 seniors and students; \$10 for preview performances. Talent Ave. & Main St, Talent. (541) 535-5250.

◆ Craterian Performances presents The Flying Karamazov Brothers on Jan. 10th, *Fame: The Musical* on Jan. 15th, and *A Streetcar Named Desire* on Jan. 24th. Long before the term "New Vaudeville" was coined, the Brothers were pushing the envelope with their unique blend of juggling, musical ingenuity and off-kilter clowning. 8pm, \$33-19. *Fame: The Musical* dramatizes the anxieties, dreams and talents of star-struck students in New York City's legendary High School for the Performing Arts. \$56-38. The Montana Rep returns with Tennessee Williams' unforgettable story about Blanche Dubois and her sister, Stella, during a steamy summer in New Orleans. \$29-16. All shows at 8pm. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

Music

◆ Chamber Music Concerts presents I Musici de Montréal, a chamber orchestra of 15 musicians, on Jan. 9th. Founded in 1983, I Musici de Montréal was named "one of the best chamber orchestras in North America" by *Fanfare* magazine, the group's precision and sound are praised internationally. The chamber orchestra, led by cellist Yuli Turovsky, will perform works by Canadian composer Denis Gougeon, Anton Bruckner, Ernest Bloch and Pyotr Ilych Tchaikovsky. 8pm, \$26 adults/\$5 for students. A free pre-concert lecture by musicologist Ed Wight offered at 7:00 p.m. in the second floor Choir Room. For tickets, call the CMC box office at (541) 552-6154. At the Southern Oregon University Music Recital Hall in Ashland. www.sou.edu/cmc

◆ New Music Concerts presents its 2nd concert of the season on Jan. 17th. New chamber music by regional composers is played by the ensemble, SyZyGy. 7:30pm, \$10 general/\$5 for students. At the Unitarian Center, 87 4th Street, Ashland. (541) 488-5506

◆ Craterian Performances presents *Viva Voce*

Hootenanny on Jan. 18th, and *Leahy* on Jan. 29th. *Viva Voce* includes Tish McFadden and Rick Soued leading songs, with a band that will play your favorites from the '60s and '70s. 7pm, \$10. *Leahy* is a fast-rising Celtic group consisting of nine siblings who play in a variety of genres, such as folk, jazz, rock, country and classical. \$29-16, 8pm. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ St. Clair Productions presents the Fourth Annual Rogue Valley Blues Festival, January



The Morris Graves Museum of Art in Eureka hosts multiple shows in January, including an exhibition of fine art prints that includes this work by Robert Rauschenberg.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

January 15 is the deadline for the March issue.

For more information about arts events, listen to JPR's Calendar of the Arts

16-18. Papa Keith Liddy, with roots in delta blues, country and folk, opens the acoustic concert on Friday evening. Michael "Hawkeye" Herman follows performing a wide variety of traditional blues, ballads, swing, and original tunes, on six-string and twelve-string guitar, and slide mandolin. Then Chris Smither introduces his 11th recording, *Train Home*, and his combination of hot acoustic guitar with spiritually moving lyrics. On Saturday, the Beau Berry Band kicks off the evening with rousing covers and originals. Then, from Portland, Ellen Whyte and Reflex Blue appear—the recipients of the Cascade Blues Association Muddy Awards numerous times. Finally, The Holmes Brothers mix soul, blues, gospel, R&B and country into a sound *Billboard* described as "utterly astounding." Saturday and Sunday from 12-4pm, local performers perform free concerts at the A Street Marketplace and the Standing Stone Restaurant. The Rogue Valley Blues Festival also offers hands-on workshops at the Armory. On Saturday: Chris Smither, blues guitar at 11am; Michael "Hawkeye" Herman, blues guitar at 12:30pm; and Gabriel Uri, blues harmonica at 2pm. On Sunday: the Holmes Brothers, Gospel sing-a-long at 12:15pm; Ellen Whyte, songwriting at 1:30pm; and Arianah Firewalker, blues vocal techniques at 3pm. The Festival concludes with a Blues Jam on Sunday evening. Host band is Gabriel & the Technicians. Main events begin at 6:30pm. with a barbecue dinner by Maverick's Steakhouse. The music starts at 7:30pm on Friday and 7pm on Saturday and Sunday. \$50 for a weekend pass, good for all concerts and workshops; \$25 for Friday evening only; \$28 for Saturday evening only; \$15 for each workshop; and \$8 for Sunday evening's blues jam. Tickets available at the Music Coop in the A Street Marketplace, on line at www.stclairerevents.com, or by calling 541-535-3562. At the Historic Ashland Armory 208 Oak St., Ashland. For more details, see the Spotlight section on page 13.

◆ The Rogue Valley Symphony Orchestra Symphony Series III presents world renowned cellist Rajan Krishnaswami performing the Concerto for Cello and Orchestra by Lalo. There will be three performances of this program in Southern Oregon: the 1st concert in Ashland at the SOU Music Recital Hall will take place on Jan. 30, 8pm; the 2nd concert in Medford at the Ginger Rogers Theater on Jan. 31, 8pm.; the 3rd concert in Grants Pass at the GPHS Performing Arts Center on Feb. 1, 3pm. Also featured on the program will be Beethoven's "Egmont Overture," Bernstein's "Symphonic Dances"



Davis and Cline Gallery 525 in Ashland presents *The Lowbrow Show*, with four artists working outside the mainstream, between "serious" art and illustration.



Davis and Cline Gallery 552 presents *Notes from the Field*, reflecting the influence that artists' work environment has on their art.

from *West Side Story* and Suppé's "Poet and Peasant Overture." Pre-concert talk one hour before each performance. \$5-\$38. For tickets, call the RVSO Box Office at (541) 552-6398. www.rvssymphony.org.

Exhibits

◆ The Schneider Museum of Art presents *A Taste of Raymond Saunders*, Jan. 6-Feb. 28th. The Museum is located at Southern Oregon University, Ashland. (541) 552-6245

◆ Davis and Cline Gallery 525 presents *The Lowbrow Show*, with the work of four artists who are working outside of the mainstream, thru Jan. 31. Features artwork in a variety of media including video, digital ink jet prints as well as more traditional mixed media paintings. Existing somewhere between "serious" art and illustration, is a group of artists who defy definition and labeling. 525 A Street, Ashland. (541) 482-2069

◆ Davis and Cline Gallery 552 presents *Notes from the Field*, reflecting the influence that the work environment has on art. Jan. 2-Feb. 14. With the exception of the rare few, the vast majority of artists cannot rely on their art to make a living. Many teach, many more work in menial jobs just to pay the rent. A few lucky artists have jobs that give inspiration and context to their art. 552 A Street, Ashland. (541) 482-2069

◆ The Jewelry Studio & Art Gallery presents *Art of the Motorcycle*, featuring metal creations, in which lines flow effortlessly while creating a piece that is more than a motor cycle. Thru Feb. 6th. 369 East Main St, Ashland (541) 488-1761

◆ The FireHouse Gallery presents *The Boys & Girls Club Annual Fine Arts Exhibit*, thru Jan. 31st. An exhibit of artwork created by children in local Boys & Girls Clubs. Rogue Community College, 214 SW Fourth Street, Grants Pass (541) 956-7339

◆ The Wiseman Gallery presents *285 Miles*, thru Feb. 7th. A series of river paintings that

reflect time and the constant nature of change. Rogue Community College, 3345 Redwood Highway, Grants Pass (541) 956-7339

KLAMATH FALLS

Theater

◆ Ross Ragland Theater presents the Peking Acrobats on Jan. 14th. Brightly costumed tumblers, acrobats, cyclists, jugglers and clowns perform for family fun. Selected from the finest acrobat schools in China, the performers transform 2000-year-old disciplines into a kaleidoscope of entertainment and wonder. 7:30pm, \$29-17. 218 N. 7th Street, Klamath Falls. (541) 884-5483

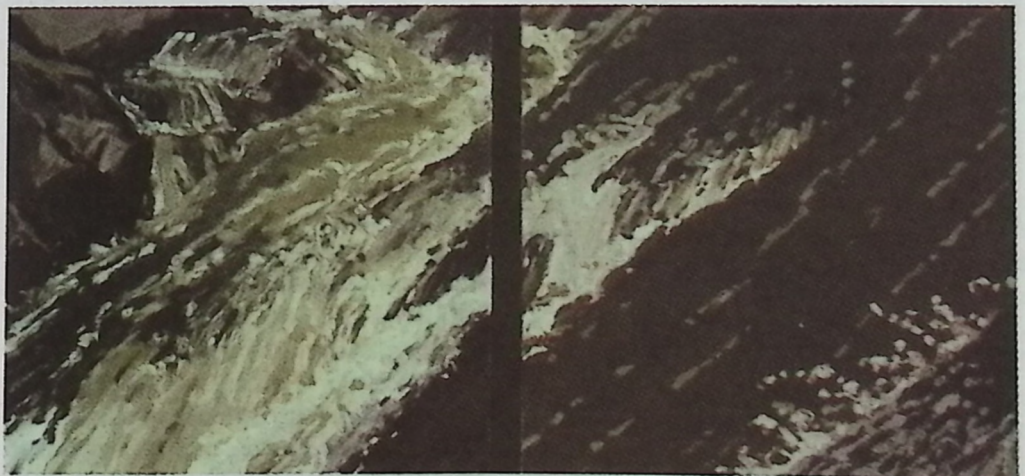
◆ The Boarding House Inn presents *A Black and White Mystery Weekend* on Jan. 17-18th. Money, love and jealousy are all to be found as Vicki Crooks and a cast of local talent add a touch of danger to fine dining. At the Boarding House Inn, Klamath Falls. \$17/27 (541) 883-8584

◆ The Linkville Players present *Born Yesterday* by Garson Kanin on Jan. 30-Feb 21st. A vulgar, egoistic junkman checks into a swanky hotel with his charming but none-too-bright girlfriend. He engages a young, idealistic reporter who is interested in Harry's activities. "One of Broadway's most famous and longest-running comedies." 8pm. Reserved tickets in advance at Shaw Stationery Co., 729 Main Street, or at the door. 201 Main Street, Klamath Falls. (541) 882-2586

Music

◆ The Klamath County Museum presents the Basin Brass Quintet performing on the museum stage, on Jan. 18th. 3pm. \$3 adults/2 students & seniors. Klamath County Museum, Klamath Falls (541) 883-4208

◆ Ross Ragland Theater presents *Riders in the Sky* on Jan 23rd. Since 1977, *Riders In The Sky* has branded the genre of cowboy music with its own mark, a well-balanced mix of classic and original western songs, CONTINUED ON PAGE 31



In Grants Pass, the Wiseman Gallery presents *285 Miles*, a series of river paintings.



American Rhythm


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JPR's Rhythm & News Service



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Rhythm & News



RECORDINGS

Eric Alan

Outpatient Clinic

"McLuhan missed it," wrote Lester Bangs in 1979. "We're not a global village, we're a global OUTPATIENT CLINIC, and the life force itself is most fully embodied in a frenetically twitching nerve." Bangs himself was the nerve, when it came to writing about music—opening harsh veins of passion in a way which, instead of being as derivative as most rock criticism, was as creative and as painfully, angrily raw as any of the cultural upheaval around him. Bangs wrote for nearly

every music magazine then existent, and after he died an early death in 1982, no one could replace him. Twenty years later his acidic writings stand as strongly as the works of many of the musicians he wrote about. Fifteen years after the release of the classic Bangs collection *Psychotic Reactions and Carburetor Dung* (Knopf, edited by Greil Marcus), a second book of his collected works has appeared: *Mainlines, Blood Feasts, and Bad Taste: A Lester Bangs Reader* (Anchor Books, edited by John Morthland). Surveying it, I'd hazard a guess that the music business misses Lester more than he misses it.

The music business is currently desperately ill with a parasitic greed undreamed of by the time Bangs died; but it was already parasitic enough by 1973, when Bangs despaired that it had been poisoned by the spin-off money that the success of the Beatles and Rolling Stones and others created. Wondering whether to dismiss the Stones themselves as irrelevant, even then, he wrote: "They're ironic victims of the endless new world which it was their triumph to create, because their efforts helped make it possible for hordes of other hopefuls to move into a relatively vacant atmosphere of electricity, expectation, and money." Bangs dismissed some of the classics of the time as already outdated and stale, even as he

reached for others with a sort of verve that only desperation can create. "Sometimes I think the reason pop music was invented in the first place was to vent sick emotions in a deceptively lulling form," he wrote, before going on to ask what the invention of inten-

“

WHERE IS THE NEXT ONE
WHO WILL WRITE ABOUT IT
ALL, WITH THE PASSION AND
LITERARY ACUITY OF BANGS?

tionally bland music meant about our ragged collective psyche. "What are we confirming in ourselves by doting on art that is emotionally neutral? And, simultaneously, what in ourselves might we be destroying or at least keeping down?"

Perhaps it would comfort the restlessly roaming ghost of Bangs to know that the current tortured cries of the music business—and the vibrant music which is ripping through it like an alien out of its haunted chest—seem to be signs that musically, at least, the poisonous lure of easy money has in no way destroyed music, even if it has kept it down. The worse off the music business seems to get, lately, the better the music that comes screaming out of its shadows. Is it always this way? Is it necessary to have an economic climate so rough that musicians keep on despite the money instead of because of it? Or is it only the creativity that comes out of a time of political chaos and violence; that life force again of the frenetically twitching nerve? Maybe the music of this pained moment, too, will stand when the times themselves have thankfully fallen back into a more restful state. Can we again keep the music without having to keep the era? Bangs loathed the '50s and '60s, even though the music he lived and died by frequently came from then. "Listening to music recorded twenty, thirty years ago is not living in the past, is not nostalgia," he emphatically claimed. It was the music that lasted, not a homesickness for disappeared, romanticized days.

"The center of pop aesthetic has even less chance of holding than the last admin-

istration this country had," Bangs said, in the post-Nixon, post-Beatles era. He believed punk music's appearance had no depth, and its disappearance would be faster than that of a hundred dollar bill at streetside: "The 'roots' of punk. Hah!... It's kind of like including *Scooby-Doo*, *Where Are You?* In the *Encyclopedia Britannica*." Bangs thought even the Beatles' best would be sure to wither into oblivion soon enough. "...Like Davy Crockett hats, zoot suits, marathon dances, and bootleg alcohol, they may well have stood for an era, so well as to stand out from that era, totally exhumed from it in fact, floating, light as dandelions, to rest at last on the mantle where, neighboring your dead uncle's framed army picture, they can be dusted off at appropriate intervals, depending on the needs of Capitol's ledgers and our own inability to cope with the present."

Well, a new Beatles reissue hit my desk this week, the ledgers of major labels are indeed grim, coping with the present is quite the challenge, and yet the music has lasted much longer than Bangs—though to read his words now requires no more nostalgia than listening to the music. They read as freshly as—often more insightfully than—this morning's screaming headlines. And is it really a decline, that thirty years beyond Bangs' dismissal, the Rolling Stones themselves are currently a more successful corporation, financially, than many of the parasitic behemoths they helped foster? Isn't it really some sort of unexpected if twisted victory? And isn't it another one, that punk music's uncivilized thrash is alive and well on the Internet, despite Bangs' assertion of the opposite's certainty? "Bad taste is timeless," yes, Lester, it may be true; as timeless as the greed that always tries to suck creativity to death in the marketplace. But always, somewhere, is another new creative soul practicing to be something better, truer, fresher. So where is the next one who will write about it all, with the passion and literary acuity of Bangs, but without the cynicism and overload that must have been as fatal to him as the rock lifestyle? Somewhere, I know, that person is out there. Until I find them, though, I will keep on reading Bangs, without nostalgia. ■

Eric Alan is music director of Jefferson Public Radio, and hosts *Open Air* each weekday morning on JPR's Rhythm & News Service from 9 a.m.–noon.

ARTSCENE *From p. 29*

smooth harmony, and slapstick comedy. 7:30. \$29-17. 218 N. 7th Street, Klamath Falls. (541) 884-5483 or visit the Theater box office.

NORTH STATE

Music

◆ Yreka Community Theater presents two events. On Jan. 17th, Brad Richter, the 1999 National Finger-picking Champion, performs an evening of classical guitar. 7pm, \$9.50. On Jan. 18th, the Willamette University Orchestra performs. 7pm, \$5 adults/\$3 seniors & students. Yreka Community Theater 810 N. Oregon 530-841-2332

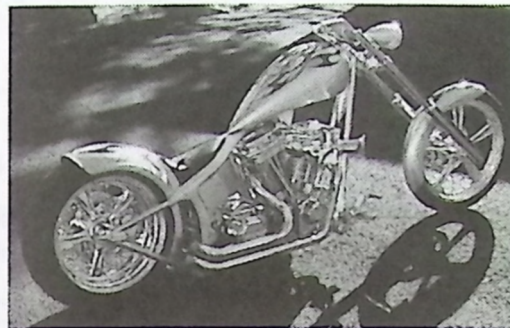
◆ The Eureka Symphony presents a Young People's Concert on Jan. 31st. The program includes Rossini's "Overture to the Barber of Seville," John Williams' "March from the Raiders of the Lost Ark," and a selection by the youth soloist audition winner. 4pm, \$10 adults/ 5 students. At the First Assembly of God Church, 1060 Hoover Street, Eureka. (707) 442-2657

OREGON & REDWOOD COAST

Exhibition

◆ The Humboldt Arts Council announces its Annual Membership Exhibition and Sale at the Morris Graves Museum of Art, thru Jan. 11th. The Morris Graves Museum of Art, located at 636 F Street, Morris Graves Museum of Art, 636 F St, Eureka (707) 442-0278

◆ The Morris Graves Museum of Art hosts multiple shows this month. *Vessels of Flight, Visions of Transformation* is an exhibition of works by Morris Graves, thru Feb. 29th. Graves was known as one the most important visual artists of the twentieth century. Seven works



Ashland's Jewelry Studio & Art Gallery presents *Art of the Motorcycle*, including this full-sized motorcycle.

show Graves' use of bird imagery as a symbol for sharing what began as a divine respect for the natural world, and later a vessel for communicating visions of spiritual ascension. *Burning Desire* is an exhibition of sculpture by Richard Kistler, thru Feb. 15th. With steel, neon, fire, and running water, Kistler's works evoke themes with humor and the pleasures of the human condition. An exhibition of fine art prints by contemporary master artists runs thru Jan. 18th. Selected prints by Andy Warhol, Robert Motherwell, Jean-Claude Christo, Roy Lichtenstein, Robert Rauschenberg, Helen Frankenthaler, and Sol LeWitt are included. The Morris Graves Museum of Art, located at 636 F Street, Eureka (707) 442-0278

◆ Del Norte Association for Cultural Awareness presents Guy Davis on Jan. 21st. Davis is a musician, composer, actor, director and bluesman who is dedicated to reviving the traditions of acoustic blues. 7:30pm. \$17 general/\$9 students. At Crescent Elk Auditorium, 994 G Street, Crescent City. (707) 464-1336 ■

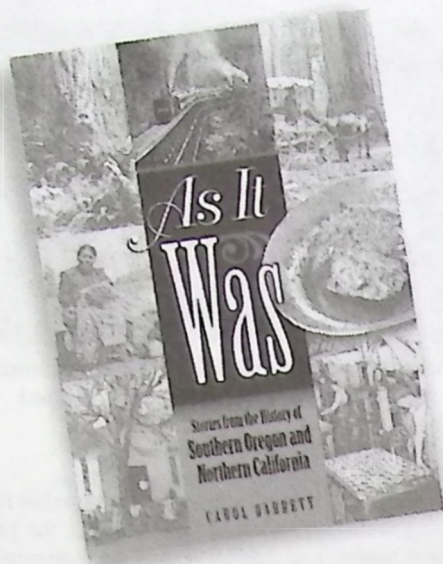
ON THE SCENE *From p. 17*

Spiriting Any Holiday

Whether you recognize religious holidays such as Hanukkah or Christmas, or celebrate another wintertime festivity, the season has offered all of us time to share our hearts and homes with family and friends. And it's offered an opportunity to create your own homespun traditions and invite others to partake in them with you. So whether you've hung the mistletoe in hopes of that special embrace, or prepared the gift of gelt, hopefully you were able to take time to celebrate special moments filled with holiday spirit, before greeting the new year. ■

savings bonds, checks, or chocolate coins wrapped in gold foil. Again this has historic roots in the life of the Jewish people. When the Syrian king Antiochus granted the Jews their independence, he said to Simon Maccabee, the last surviving Maccabee brother, "I turn over to you the right to make your own stamp for coinage for your country." The right to mint one's own coins signified full independence. Like the Christian holiday of Christmas, Hanukkah is a time of gift giving. Many Jewish families give one big gift to each other usually on the first night of Hanukkah, while on other nights small presents are exchanged between family members and friends.

As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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AS IT WAS

Carol Barrett

Sleeping Bears

In our regional history, there are almost as many stories about bears as there are about lost gold. Here is a bear story that took place in 1936 and was verified by Forest Service men.

Wood cutters felled a large cedar snag and looked in the hollow stump. There was a bear who sleepily raised its head. It was the middle of March and still cold. The bear was reluctant to wake up even though cameras with flash bulbs kept disturbing its sleep.

The bear stayed in place for a week after the tree was felled. It apparently took that long to become thoroughly awake.

Many bear dens have been found by the Forest Service but this was the only time any of the men had found a bear still hibernating in one.

Source: US Forest Service Radio Script; July 17, 1936

Bear Trap

Old Otto lived in a cabin beyond Trail, Oregon. He went to his neighbor to borrow some tools and told him he was going to build a pen for trapping bear up near Blue Rock.

Otto didn't come back to return the tools and the neighbor began to worry. He went to his cabin and could see Otto hadn't been there for several days, so he took his horse and headed for Blue Rock. As he approached the area he began calling Otto's name and finally got a weak response. There was Otto, trapped inside his bear cage.

The cage had been built like a small log cabin with no roof. The door was of hewed logs fixed so that when the bear came in to get the bait, the door would trip shut. Otto intended to test his trap and he certainly did. If it hadn't been for a conscientious neighbor he would surely have starved to death in his bear pen.

Source: *Yonder Hills*, by Barbara Hegne

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THE BEAR WENT RIGHT BACK TO THE
SHED, DUG UP THE FLOOR BOARDS
AND ATE THE REMAINING DYNAMITE.

Bear Cub

The Caldwelles of Siskiyou County captured a bear cub and made a pet of it. For some time it was great fun, but bears grow up.

Under the floor of an old shed, the Caldwelles kept dynamite for breaking up stumps and rocks. Somehow the bear dug up the floor boards and found the dynamite. He ate some of it. The family was terrified that the pet would die, but he survived. Meanwhile the dynamite was cleaned up and put back under the floor and the floor securely fastened down.

The very next time the bear got loose he went right back to the shed, dug up the floor boards and ate the remaining dynamite. There had been fifty pounds all together.

The bear never even got sick but he soon became so destructive that the Caldwelles were forced to get rid of him.

Source: *Siskiyou Pioneer*, 1991

CCC Bear Story

Most of the Civilian Conservation Corp summer camps were made up of tents. Usually the kitchen was a simple wood building. Bears were always breaking into the kitchen/mess hall. Jay Kaylor tells his story of how they took care of one bear.

One night, "two of the boys decided they were going to put a stop to the intrusive bear. One of them took a .22 caliber rifle, and the other a flashlight. When the bear knocked the door down, the boy with the flashlight spotted him and the other one shot him with the .22. Of course... this was no more than a bee sting to the bear but he decided to get out of there. When he took off, the boys chased him and

cut the bear's throat. Now that took nerve. They skinned him and the hide was taken to Oregon Caves where it was put on the wall and stayed until it rotted."

Source: *CCC Boys Remember*, by Glenn Howell



Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

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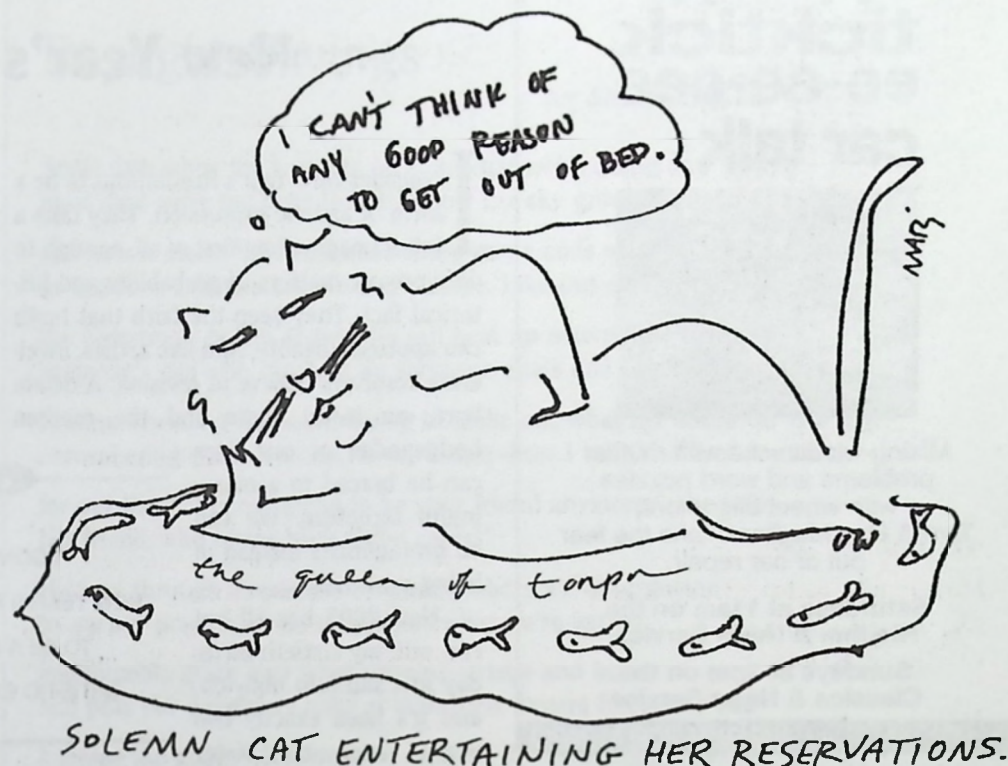
4:30pm Monday-Friday
CLASSICS & NEWS

5:30pm Monday-Friday
Rhythm & News



LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

THE TALK OF THE NATION

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THEATER AND THE ARTS

Molly Tinsley

New Year's Notes

I consider New Year's Resolutions to be a form of artistic expression. They take a lot of imagination, first of all, enough to defy prosaic matters of probability and historical fact. They keep the faith that truth can approach beauty. And like artists, inveterate resolvers believe in revision. A delete here, an insert there and the random hodgepodge of our lives can be braced to a meaningful structure. We can be protagonists instead of being ourselves.

Now 2003 has all but run out, my sixtieth birthday just slid into oblivion, and it's been exactly two years since my sister pointed out a little icon I'd never noticed on my computer screen before, which when clicked summons up the highly addictive temptation called Spider Solitaire. It's the perfect way, she said, to fill all those wasted minutes while you're waiting for your Internet connection. Wrong. It's become a bad habit, a compulsion, the trigger for spiritual entropy. Far from building heroic character, this game drags me down into a vegetative state. For every minute I've rescued from one kind of waste, I've squandered ten in another, transfixed by those virtual cards, the running score (my record is 1151), the deals and re-deals that flutter up at the twitch of a finger. Meaningful action succumbs to meaningless activity, the sort of boring garbage that happens off-stage, or in the white space of a narrative break.

The time cries out for some resolution. My friend Suzanne Sky's laid-back approach to the issue makes me smile. "I often resolve," she writes, "not to eat any more chocolate. For at least two weeks. Well, maybe one week. As long as there's no chocolate around. But a cup of homemade hot cocoa doesn't count, because it's special imported cocoa powder from Holland, not a chocolate bar. So it's really

a food, not candy." Mel Thompson recommends the less oppressive, more user-friendly term *goal* instead of *resolution*, then confesses that he hasn't a stellar track record either in pushing his intentions into acts. He also advises speaking of goals only "in front of people you will never see again." He made the mistake of telling

friends and family he was writing a book. "At first there was adulation, but over time it turns to smirks and silence, with an occasional, 'Hey, when are you going to finish that thing?'" This can drive a stake into your motivation."

Mary Jane Taub brings a more serious perspective to the issue, having emerged from a four-year period she calls "the time of the Dragon," when an illness that defied diagnosis landed her in a wheelchair on a good day, and in bed for all others. After the "dragon" was finally identified—"chronic late neurological Lyme"—it meant more pain and disability, as the intensive treatment proved worse than the disease. How does life look now, from the other side of this ordeal, the healing side where she "can dare to set goals?"

"New Year's Resolutions? Nah! Try daily resolutions like these: I will hold onto beauty and breathe. I will tell those I love, *I love you*. I will express my gratitude. And I will do these things now, when the seed first sprouts into a daydream. I pick up the phone or the pen when someone special crosses my mind, when a kindness occurs, when I feel my heart reach out. I follow through. Now.

"I set goals for things I cannot attain immediately, like getting off the pain meds by May 25th. Or painting my bedroom ocean green, the color I used to see snorkeling when the sun's rays shone through the water. But I resolve to follow through in the moment those things I can enjoy

immediately and inexhaustibly—love, honesty, and forgiveness.”

When I read her words, I feel like a slacker. They remind me that life and art are not opposed; reality and the imagination are one and the same. Yet we run from this scary truth, burying ourselves in all sorts of static interference in order to muffle it. Like Spider Solitaire. Throwing to the winds Mel’s advice, I’m going public with my resolution: to delete that silly, soul-numbing game from my hard drive. Now. And if you see me on the street, feel free to ask.

On the subject of artistic expression for the New Year, here are two commemorations not to be missed:

The world-renowned father of rock and roll, Bo Diddley, is returning to Main One in Medford to celebrate his seventy-fifth birthday in back-to-back New Year’s Eve concerts. The first program, a benefit for Kids Unlimited, will begin at 5 p.m., with cabaret seating at tables for eight and complimentary wine and hors d’oeuvres (\$40 per person, partly tax deductible). The second will begin at 9 p.m. (\$25 per person). For ticket information, call 774-3900. For more information about Kids Unlimited, a huge-hearted, non-profit organization in Medford that fends for at-risk children and youth, check the website at www.kidsunlimitedoforegon.org.

Following up on its rambunctious sell-out evening of 10-minute plays last summer, the Ashland New Plays Festival will offer an expanded, two-evening smorgasbord of staged readings in that irresistible sub-genre on January 9-10, in Ashland, location to be announced. A lively variety of works will play variations on the themes of resolution and change. For ticket information, call 482-4357 or check the website at www.ashlandnewplays.org. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

JOHN RUFF

Daylight Savings

for Sharon Bryan

Some days when the sun sets we stop what we’re doing and watch,
most days we’re too busy to notice how the sky grows dark on schedule,

and now it seems the hour when every game ends with someone crying
or someone calling someone else a name. Like out on the back steps

the bickering’s begun about who can beat up whom—and now it’s
someone’s dad who can beat up someone else’s dad like nothing.

I listen, browning the meat, trying to make out what my daughter will say,
remembering claims I made for my father—how I trembled and feared

for our lives. “I’m not going to be your friend anymore,” she tells
her friend, who hisses back “Who cares?”

Halfway through dinner someone remembers we’ve forgotten
to say our prayers, so we gulp down what we’re eating

and mumble grace over what remains—gristle and bone
and peas our daughters poke at with their fingers but never eat.

I scrape the plates while my wife explains it’s later than it looks—
a trick we played last night while they were sleeping, pushing the hands

of the clocks forward for more daylight at the end of the day.
They cry for all the good it did and have to go to bed without a story.

For her reward my wife gets to work on the checkbook,
as I scrub the last pan and the sun gutters out,

leaving nothing but a stain behind a hill
where once the best neighborhood in town began.

The Semi-Colon

It’s musical notation
that marks the relationship
between two adult sentences
living together. They both
have jobs, their own cars.

Their conjunction is understood.

The difference between a comma
splice and respectability? A dot
over a comma that suffices
to tell the world

they’ve got a good thing going,
these two. None of your

“I’m-Santa-Claus-you’re-dependent-
clause bullshit.” It’s a nineties thing
about relationships, the semi-colon.

John Ruff left the Rogue Valley and Crater High School in 1982 for the University of Washington. Since 1989 he has taught English at Valparaiso University in Indiana. Last year his poem “What They Talked About and What They Said” appeared in Post Road and was nominated for a Pushcart Prize.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street,
Ashland, OR 97520.

Please allow two to four weeks for reply.

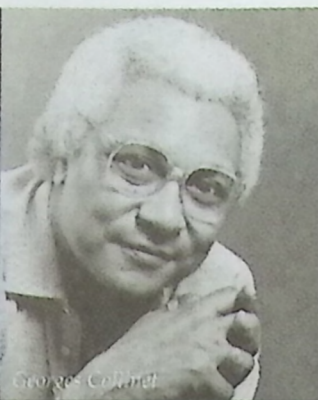
36 | JEFFERSON MONTHLY | JANUARY 2004



Noah Adams



Terry Gross



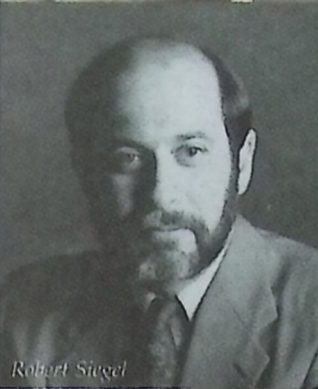
Georges Collinet



Scott Smith



Liane Hansen



Robert Siegel



Lynn Neary



Susan Roggiani



Linda Wertheimer



Karen Almqvist



Bob Edwards

Your Legacy & Public Radio

So much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."


If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



- ▶ JEFFNET is the non-commercial Internet service of the JPR Listeners Guild. Committed to the same civic and public service mission as Jefferson Public Radio, JEFFNET's online environment encourages life-long learning, facilitates constructive community dialogue, limits commercialism, and respects member privacy. JEFFNET provides 56K dial-up service throughout Southern Oregon and Northern California, a connection to the Ashland Fiber Network for Ashland residents, and nationwide remote access for its members who travel. Using JEFFNET supports Jefferson Public Radio and its online services, including the JEFFNET Events Calendar, Community Forums and web audio service.

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